









FRANZ LISZTS MUSIKALISCHE WERKE

HERAUSGEGEBEN VON DER

FRANZ LISZT-STIFTUNG

II.

PIANOFORTEWERKE

ETÜDEN

FÜR PIANOFORTE ZU ZWEI HÄNDEN

BAND II

4) Etudes d'exécution transcendante — Bravour-Studien — Bravour-Studies

5) Grande Fantaisie de Bravoure sur la Clochette de Paganini
Grosse Bravour-Phantasie über das Glöckchen von Paganini
Great Fantasia di Bravura on Paganini's Campanella



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

BERLIN • BRÜSSEL • LONDON • NEW YORK

ETÜDEN VON LISZT, BAND II.

Vorlagen: *Etudes d'exécution transcendante*, Cahier I et II. (Leipzig, Breitkopf & Härtel.)

Grande Fantaisie de Bravoure sur la Clochette de Paganini, Oeuvre 2. (Vienne, Pietro Mechetti q^m Carlo.)

Die Metronom-Angaben sollen nur das ungefähre Maß der Anfangsbewegung andeuten.

Seite 2. Was die hier und später angegebenen Varianten fürPiano zu 7 Oktaven betrifft, so sind bei dem erweiterten Umfange unserer heutigen Klaviere durchweg diese Varianten anzuwenden.

» 2. Wegen der Entstehungszeit siehe die Vorbemerkungen zum I. Band.

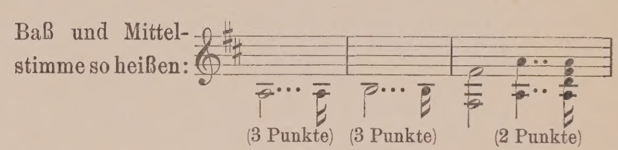
» 4. 1. Zeile, Auftakt. Das »*f*« steht nicht in der Vorlage.

» 15. 3. Zeile. Ausnahmsweise erscheint es künstlerisch geraten, die über dem 2. Takt angegebene erweiterte Version für das zweite Mal (S. 20) aufzusparen. Die Form dieser zweiten Angabe der Version läßt erkennen, daß beim erstenmal die Fortsetzung im Haupttext bei der 8. Note des 2. Taktes von Zeile 3 zu erfolgen hätte.

» 18. 1. Zeile, 1. Takt. In der alten Ausgabe lautet die Überschrift: *un poco animato*, welcher Angabe der Herausgeber zustimmt. Mit verhaltener Leidenschaft zu spielen.

» 20. 5. Zeile, 1. Takt. Das plötzliche *mp*, das allein eine weitere Steigerung ermöglicht, ist wohl zu befolgen.

» 24. 3. Zeile, 1., 2. u. 3. Takt. Hier hat die Vorlage eine rhythmische Unklarheit. Vermutlich soll die Melodie in Baß und Mittelstimme so heißen:



Seite 26. 4. Zeile, 1. Takt. Für das sechste 32stel der rechten Hand hat die Vorlage ein ♮ vor *a*. Augenscheinlich soll es vor *g* stehen. (Auflösung des *ges*. Siehe auch l. H.)
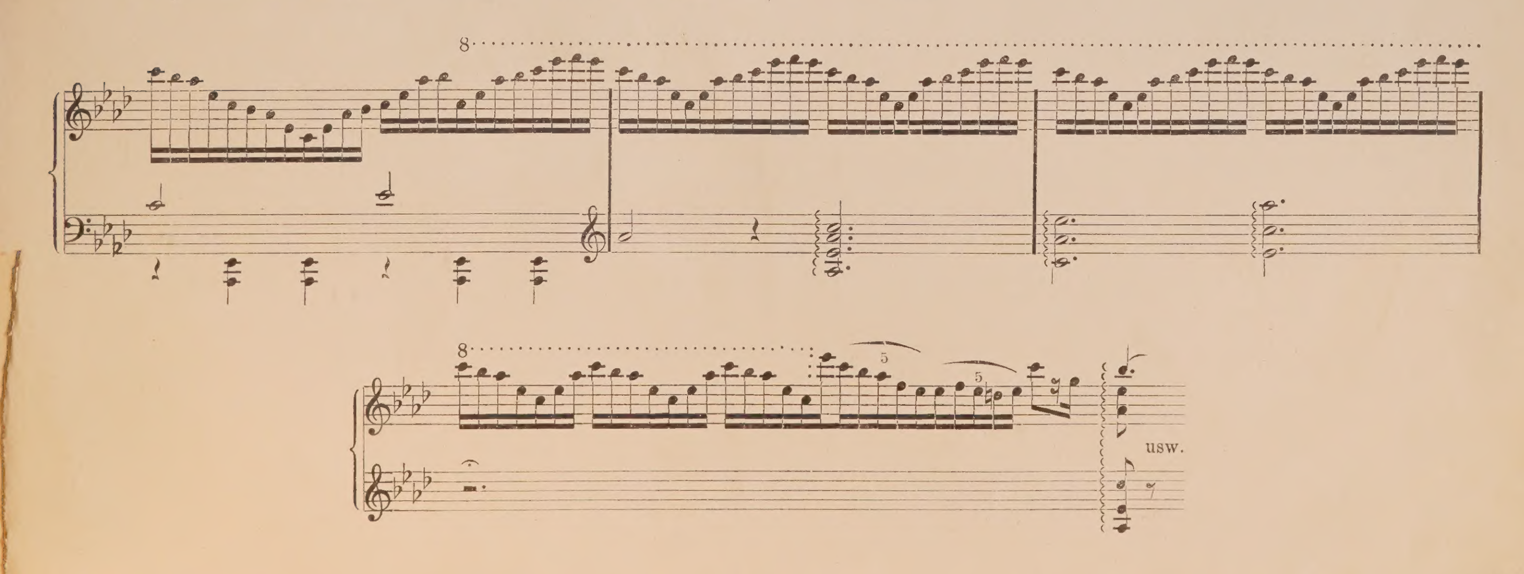
» 41. 1. Zeile, 2. Takt. Die erste Doppelnote der r. H. lautet in der Vorlage [Notenbeispiel] statt des korrekten [Notenbeispiel].

» 44. Vergleiche zur »Eroica« die diesbezügliche Anmerkung (mit Notenbeispiel) in der Vorrede.

» 49. 3. Zeile, 1. u. 2. Takt. Die Legato-Bögen sind vom Herausgeber hinzugefügt. Vergl. die Einleitung zum »Pesther Carneval«.

» 67. 3. Zeile, 1. Takt. Der Triller auf *e* muß augenscheinlich mit der oberen Hilfsnote *f*, der auf *eis* mit der oberen Hilfsnote *fis* ausgeführt werden.

» 71. Ramanns »Liszt-Pädagogium« bringt nach Zeile 4 folgende Schlußverlängerung, deren Anwendung empfohlen wird:



Seite 87. 1. Zeile, 2. Takt. In der Vorlage heißt das 3. Taktviertel der Melodie: [Notenbeispiel]. Das untere *as* ist nach Analogie des Vorangegangenen ein Stichfehler und muß *c* heißen, wie entsprechend geändert wurde.

» 91. 2. Zeile, 1. Takt ff. Das »*Tremolo*« immer im Charakter des Anfangs (*non* »*martellato*«), schwebend, flüsternd, rauschend.

» 96. 4. Zeile. Die Notierung der letzten sieben Noten als 32stel deutet auf ein mögliches »*Allargando*« und »*Meno legato*«.

» 105. 4. Zeile, 4. Takt. Das erste Achtel der r. H. heißt in der Vorlage nur [Notenbeispiel]. Die untere Oktave wurde gemäß der Fassung der analogen Stellen hinzugefügt.

» 109. 3. Zeile, 2. Takt. In der Vorlage steht vor der untern Note in dem ersten Doppelgriff der r. H. ein ♭ (*ces* statt *c*), was jedenfalls ein Stichfehler ist.

» 114. In der erleichterten Fassung (über dem 2. Takt der 1. Zeile) heißt die erste Doppelnote der r. H. in der Vorlage [Notenbeispiel], was als ersichtlicher Stichfehler in [Notenbeispiel] geändert wurde.

Seite 114. Letzte Zeile: der erste Takt enthält sieben, anstatt der regelrechten sechs Achtel. Ob hier ein Schreib- oder Druckfehler, oder eine rhythmische Überschwänglichkeit vorliegt, konnte der Herausgeber nicht entscheiden. Um so weniger, als von diesem Stücke ausnahmsweise nur der Mechetti'sche Druck existiert, ein »Vergleichen« mit anderen Ausgaben demnach nicht möglich war.

» 120. 2. Zeile, 1. Takt. Die Vorlage hat für die vorletzte Note der r. H. ein *a*, was als offenbarer Stichfehler in *b* geändert wurde.

» 125. 3. Zeile, 2. Takt heißt es wahrscheinlich *g*, nicht *gis* in der r. H. (siehe die Parallelstelle 4 Takte später!).

» 125. 6. Zeile, 1. Takt, desgl.

» 129. 4. Zeile, 2. Takt. Der Punkt hinter dem 1. Akkord (Viertelnote) wurde vom Herausgeber ergänzt. Es ist anzunehmen, daß die beiden vorletzten Takte als ein einziger (9/8)-Takt gemeint waren, und daß der dazwischenliegende Taktstrich vom Stecher gewohnheitsgemäß am Ende der Zeile gezogen wurde.

Bei der Revision der Stichvorlagen war Herr Professor Otto Taubmann freundlich behilflich.

Berlin, im September 1911.

Ferruccio Busoni.

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ETÜDEN.

BAND I.

BAND II.

BAND III.

Die Fassung der Originaltitel steht in obigem Inhaltsverzeichnis in erster Linie.

Bravour-Studien für Pianoforte.

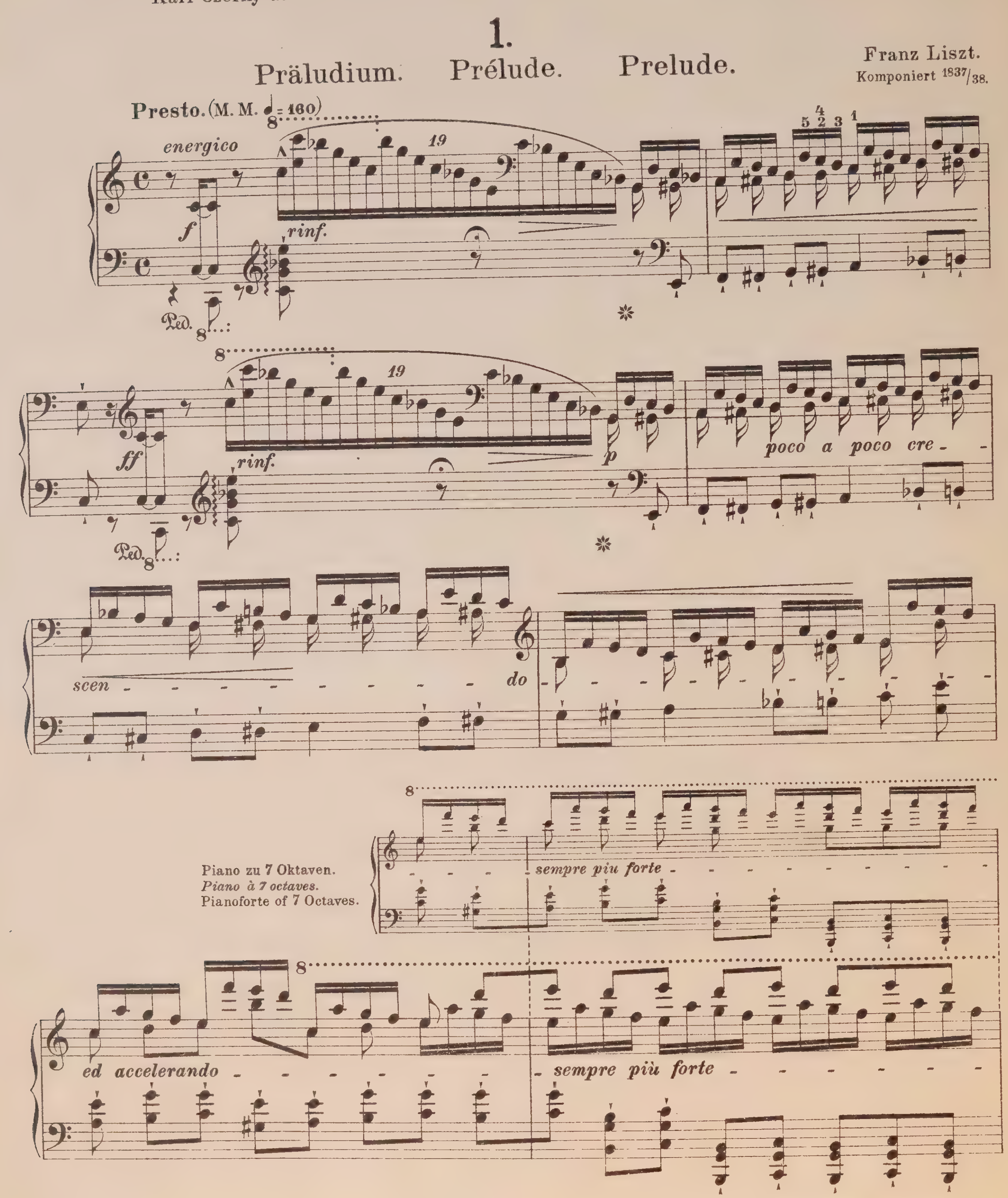
Etudes d'exécution transcendante. Bravour-Studies.

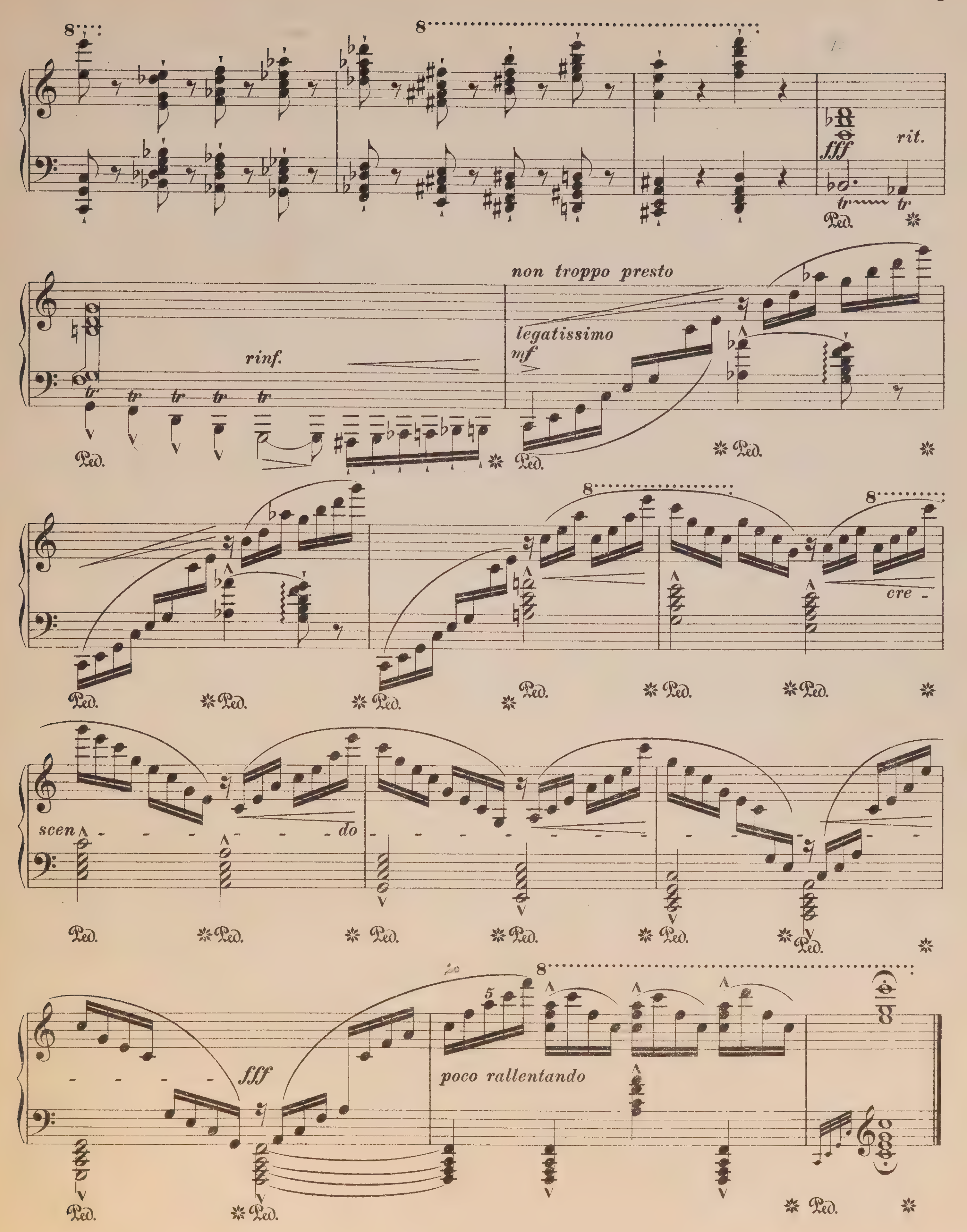
Karl Czerny aus Dankbarkeit und ehrfurchtsvoller Freundschaft sein Schüler.

1.

Präludium. Prélude. Prelude.

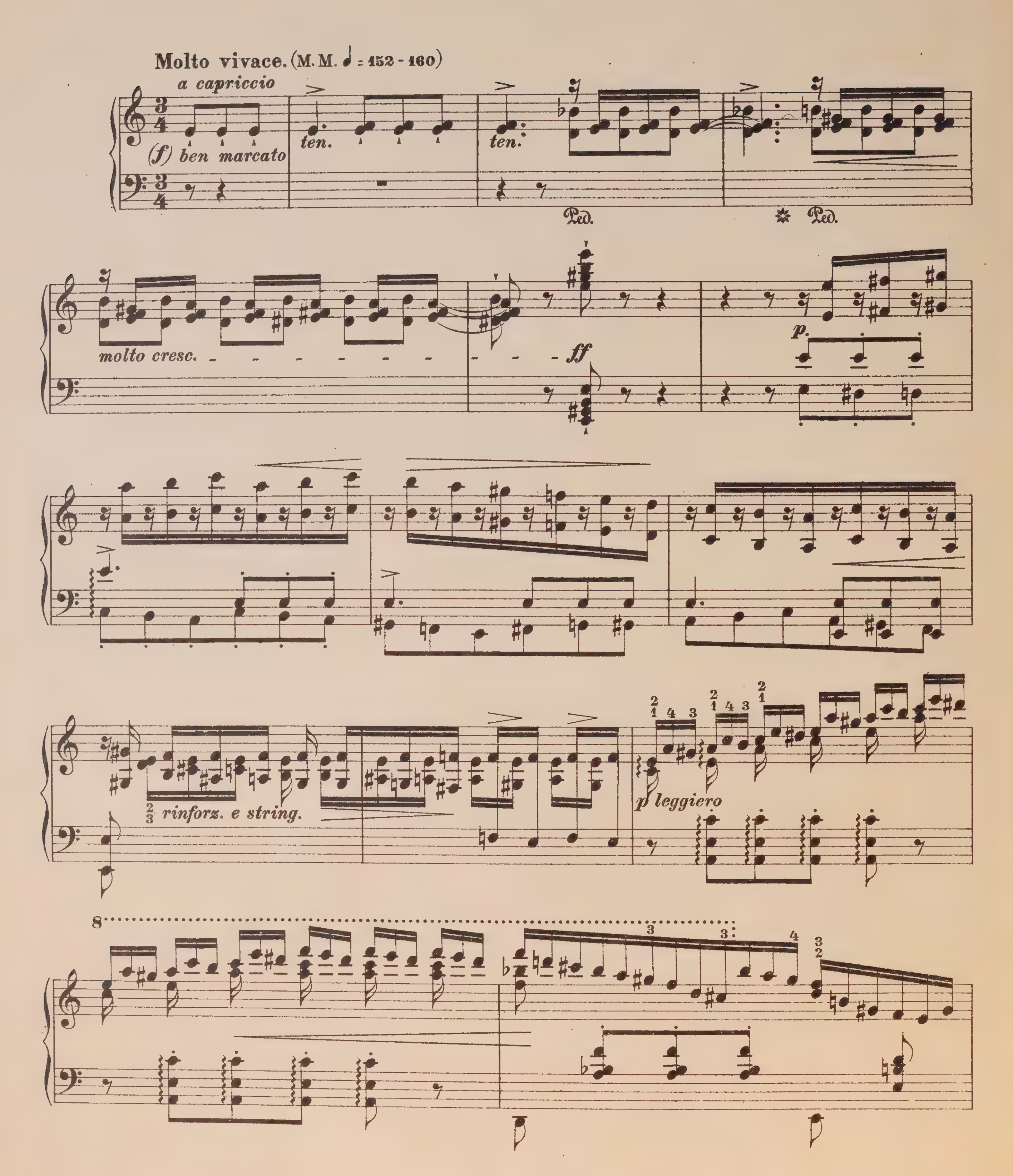
Franz Liszt.
Komponiert 1837/38.





fff
rit.
Ped.
rinf.
non troppo presto
legatissimo
mf
cre
scen
do
fff
poco rallentando

2.


Molto vivace. (M.M. 𝅗𝅥 = 152 - 160)
a capriccio
(f) ben marcato
ten.
ten.
Ped.
✱ Ped.
molto cresc.
ff
p.
rinforz. e string.
p leggiero
8



ten. ten.

f *p* *f* *p*

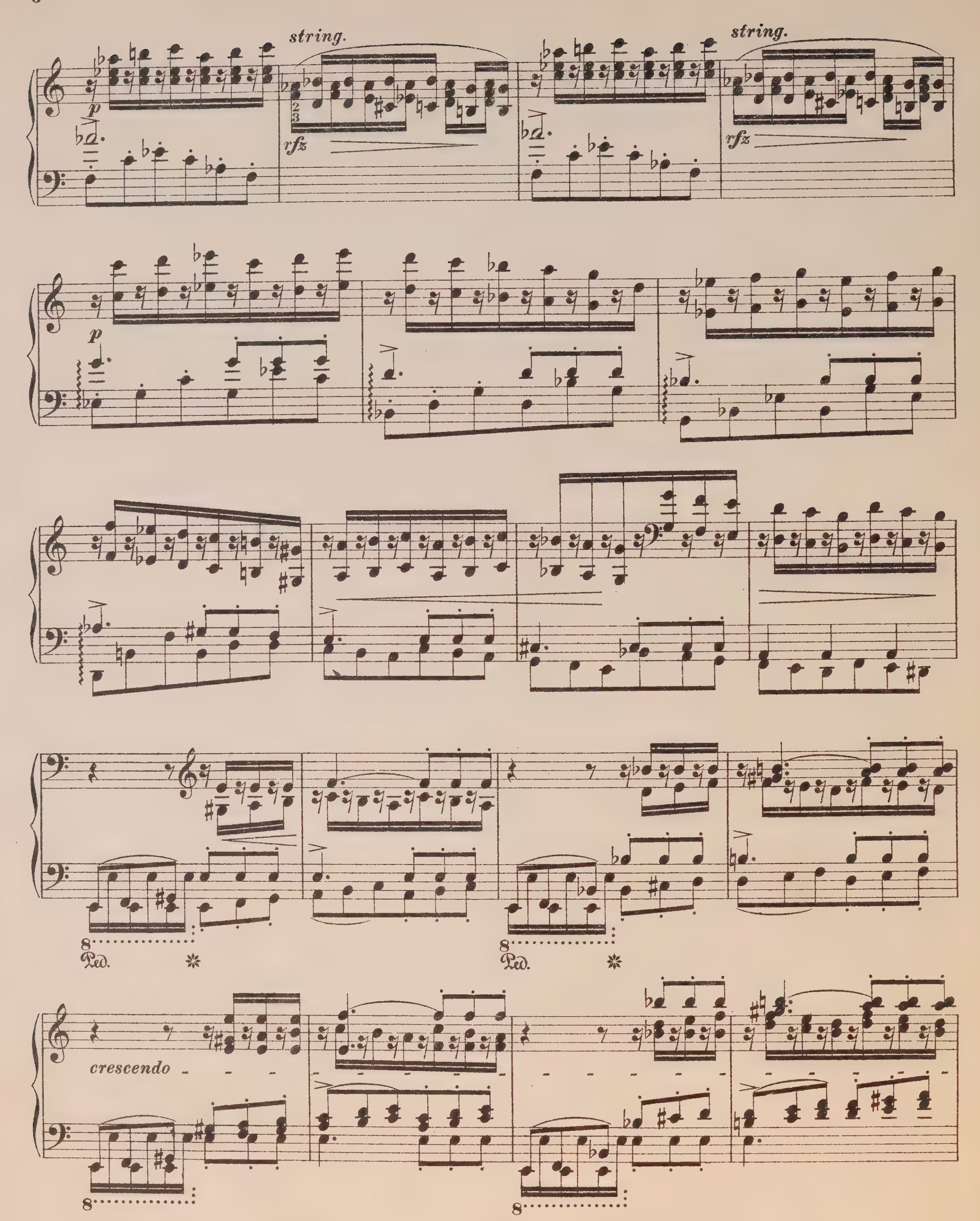
Ped. ✻ Ped. ✻

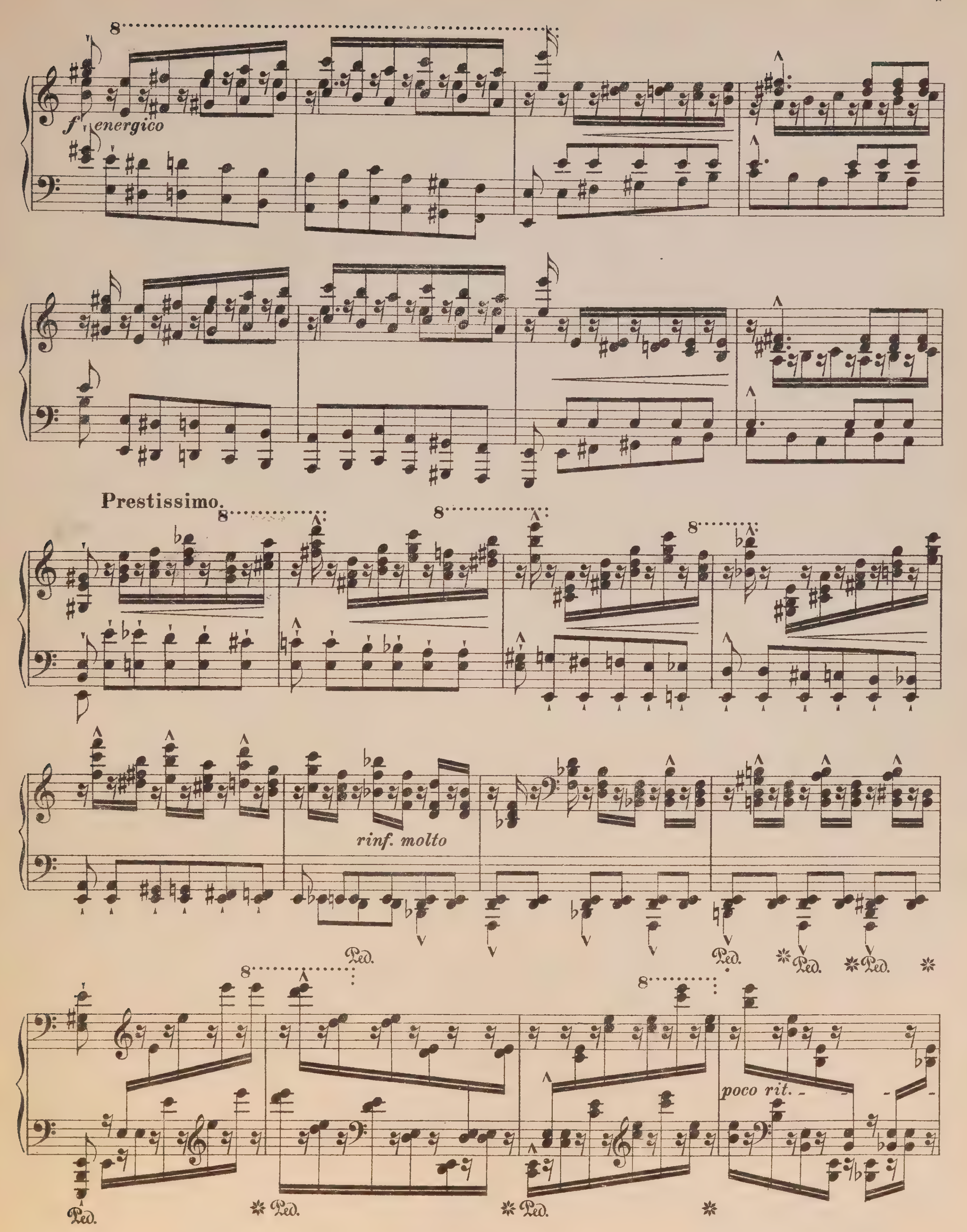
f

Ped. ✻ *p poco a poco accelerando*

più rinforzando

ff


string.
string.
p
rfz
rfz
p
crescendo
Ped.
Ped.



f energico
Prestissimo.
rinf. molto
Ped.
poco rit.

Tempo I.

p *ff* *mp* *ff* *mf* *crescendo* *molto*

Stretto.

ff *sf* *sf* *sf*

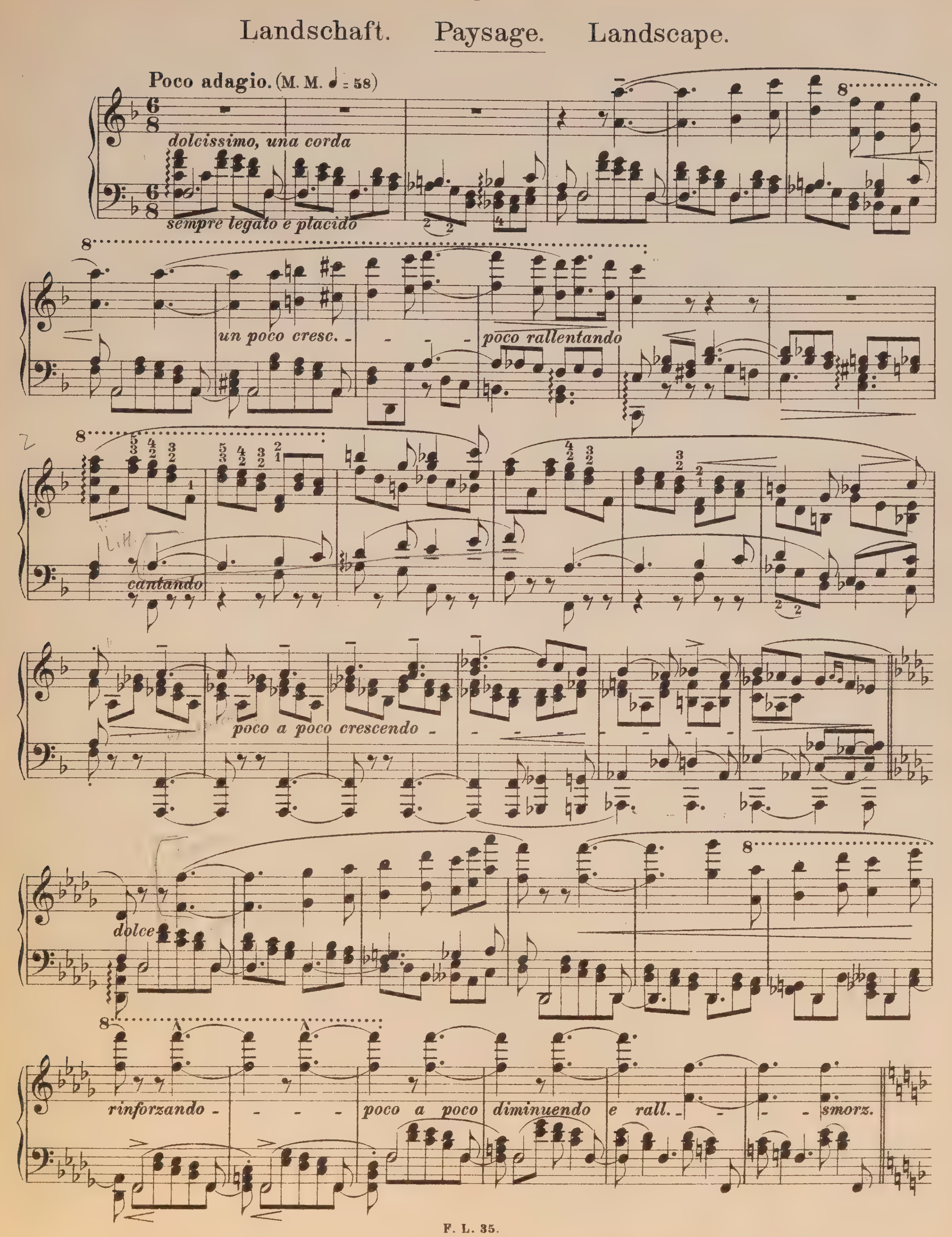
marcatissimo *rinf.*

sf *sf*

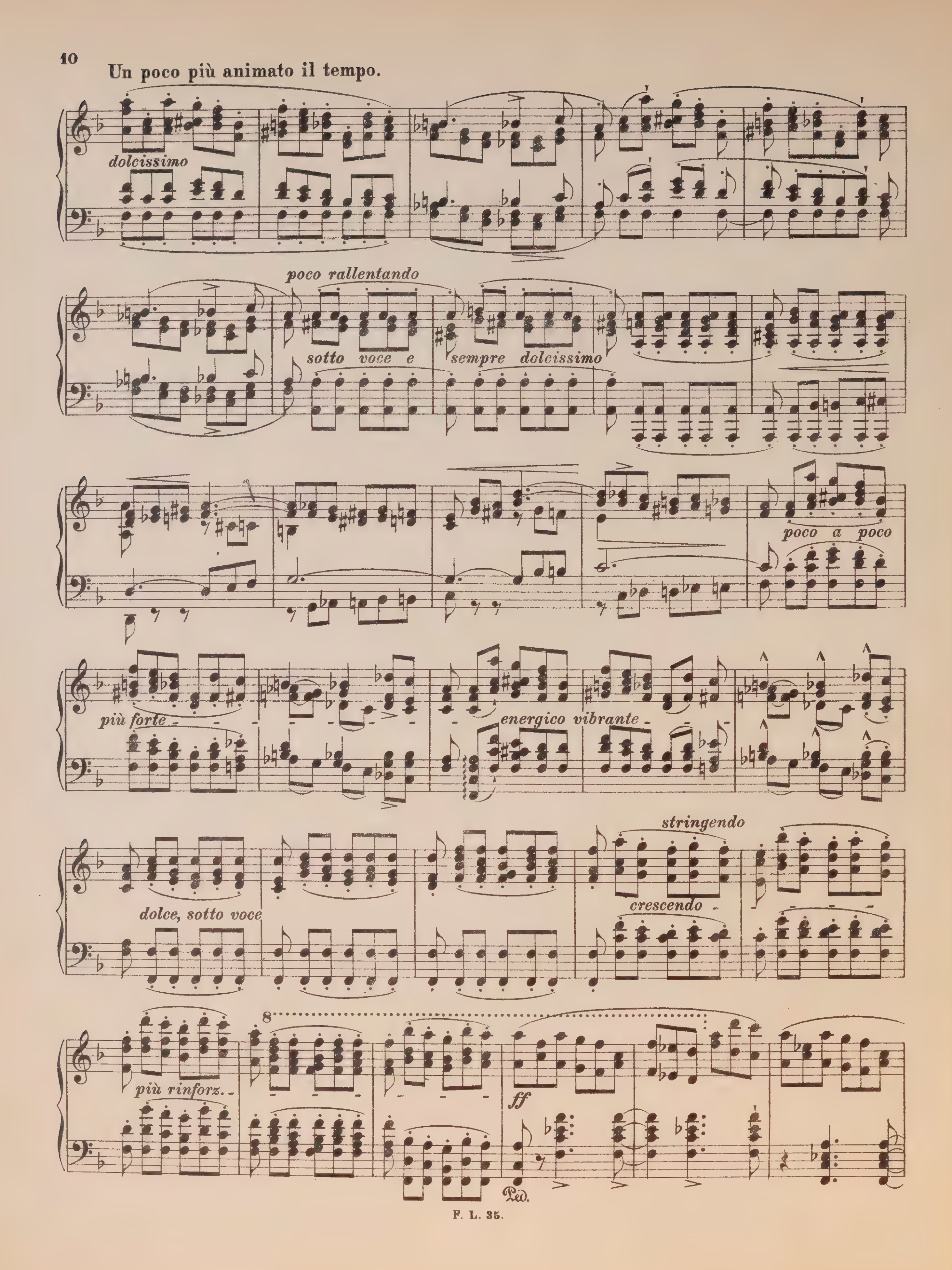
fff

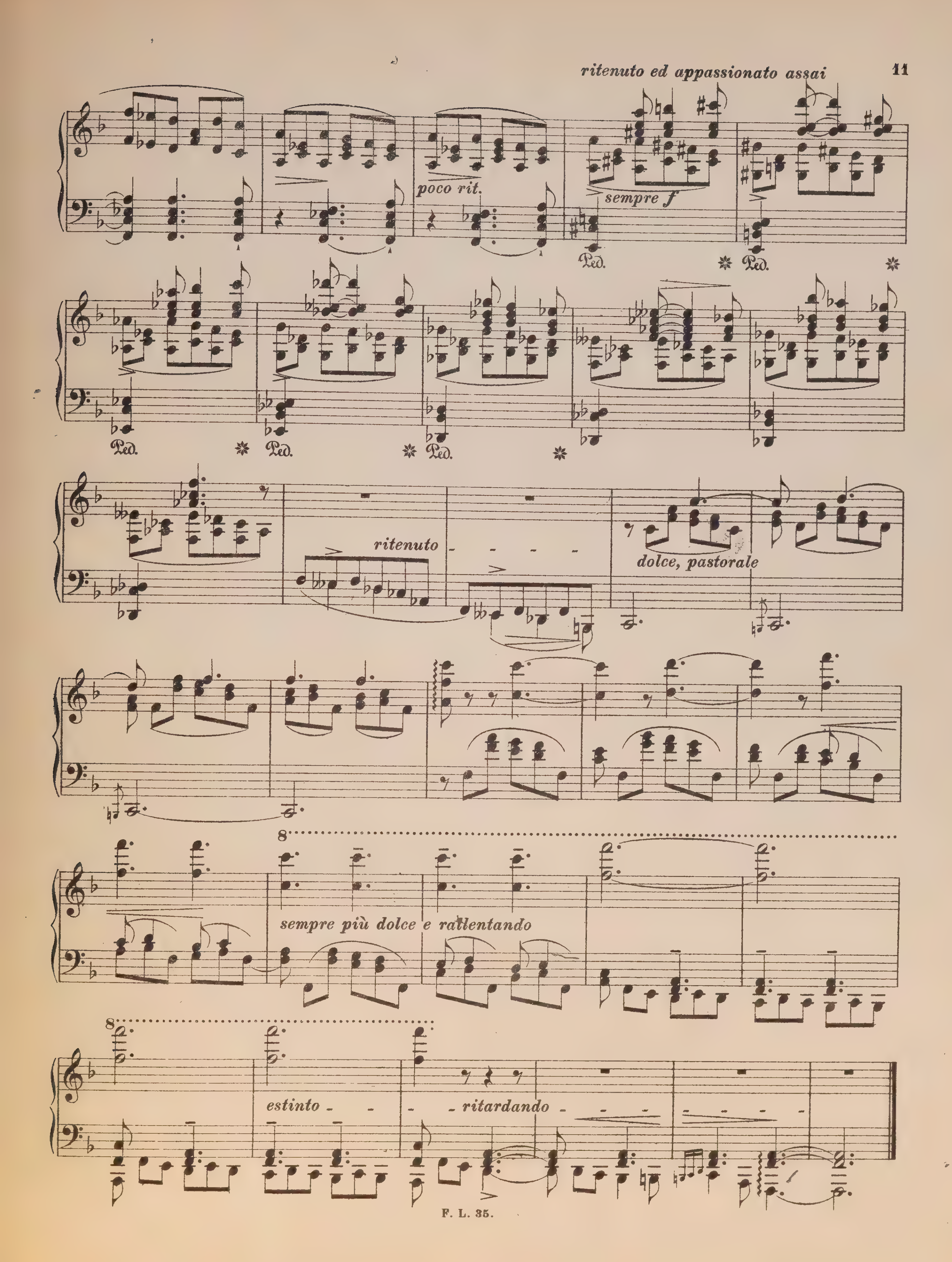
3.

Landschaft. Paysage. Landscape.



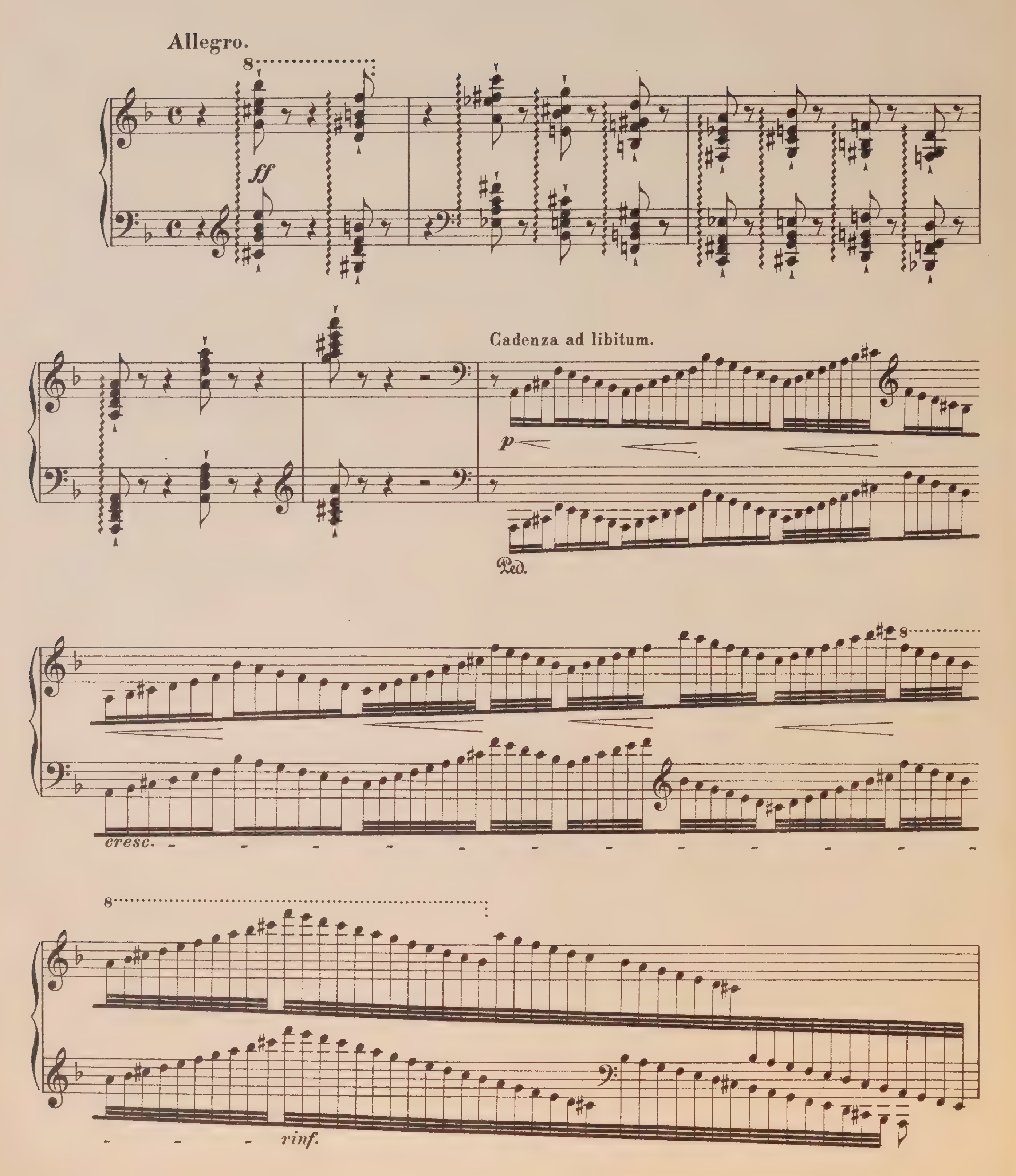
Un poco più animato il tempo.

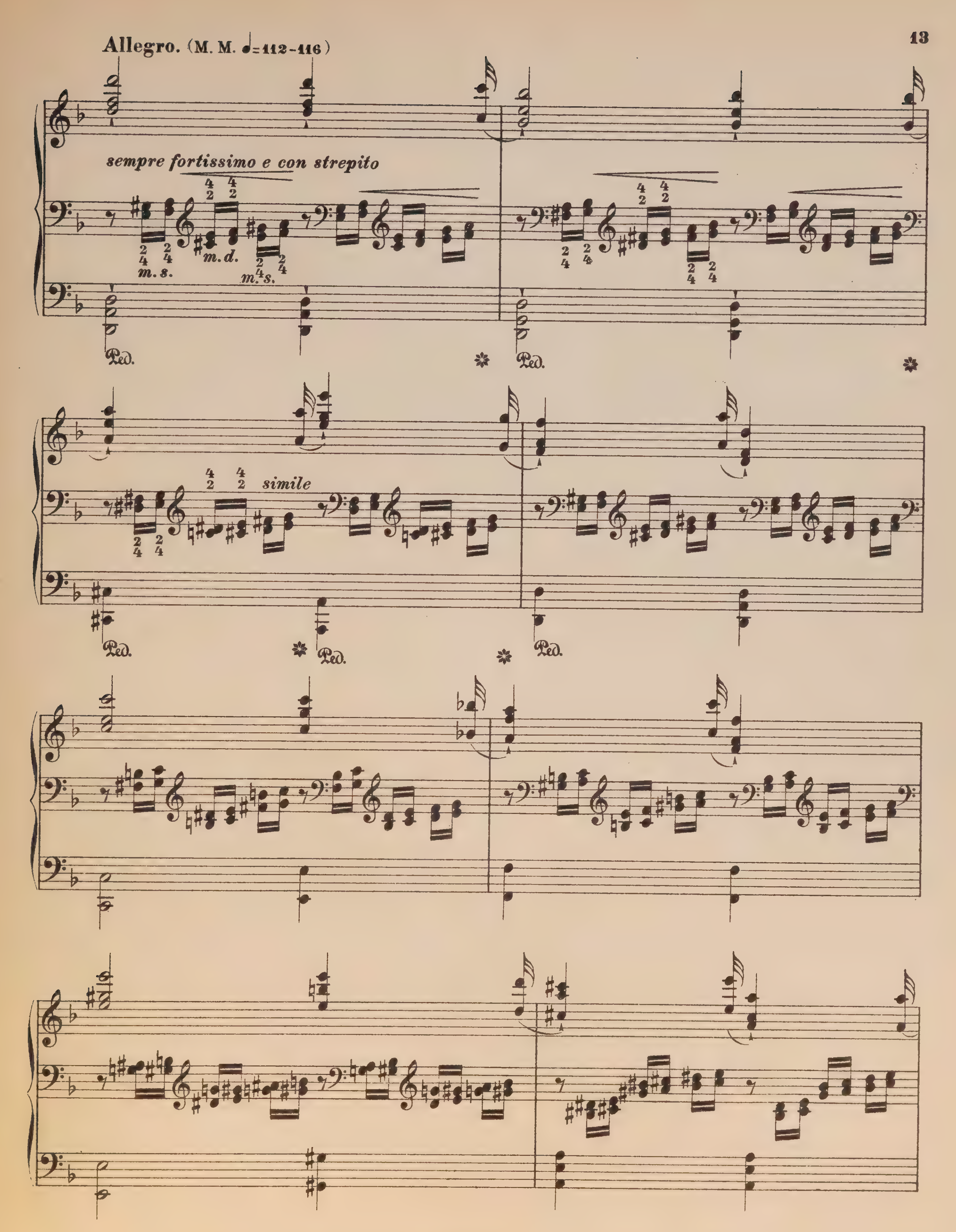


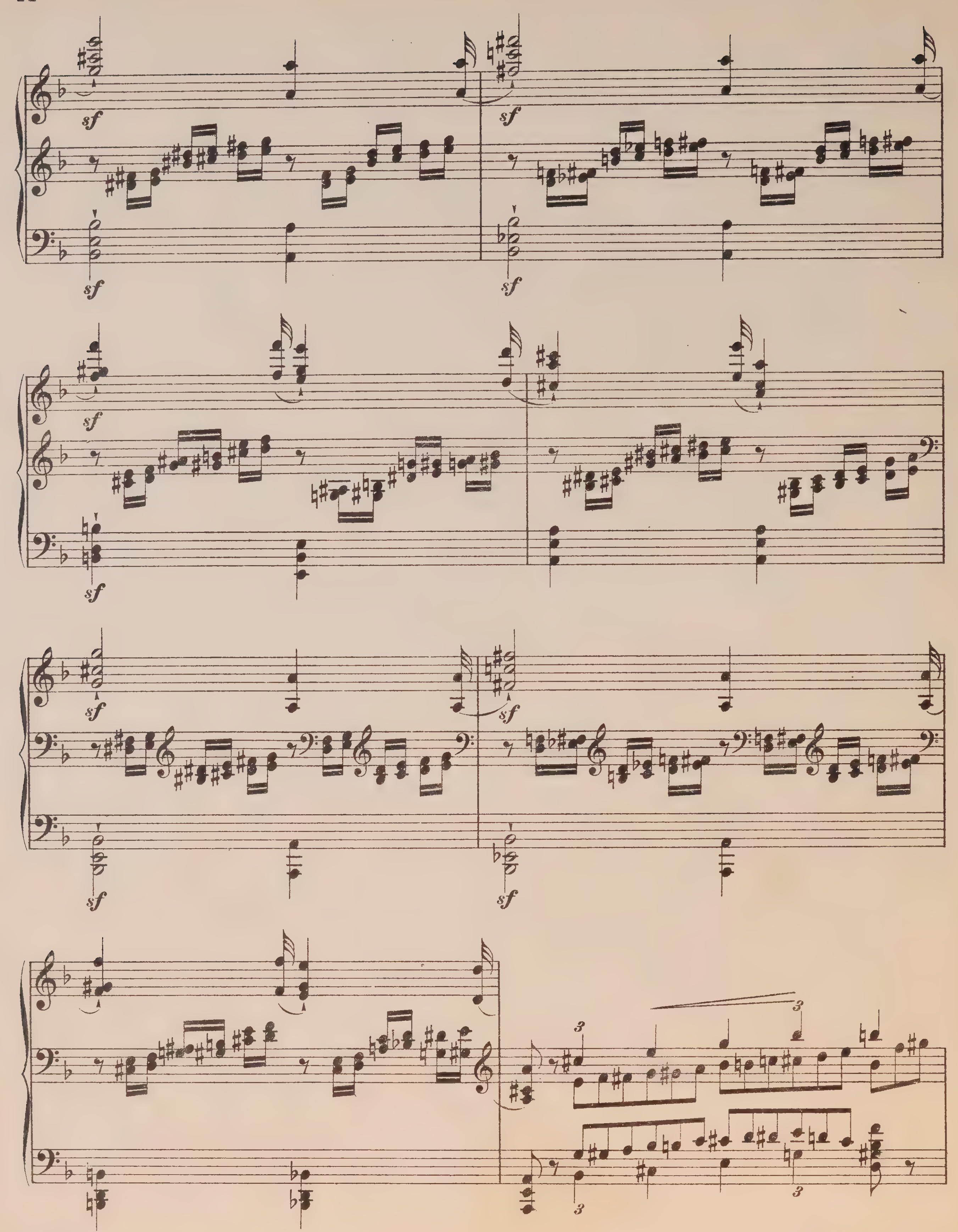

ritenuto ed appassionato assai
poco rit.
sempre f
Ped.
ritenuto
dolce, pastorale
8
sempre più dolce e rallentando
estinto
ritardando
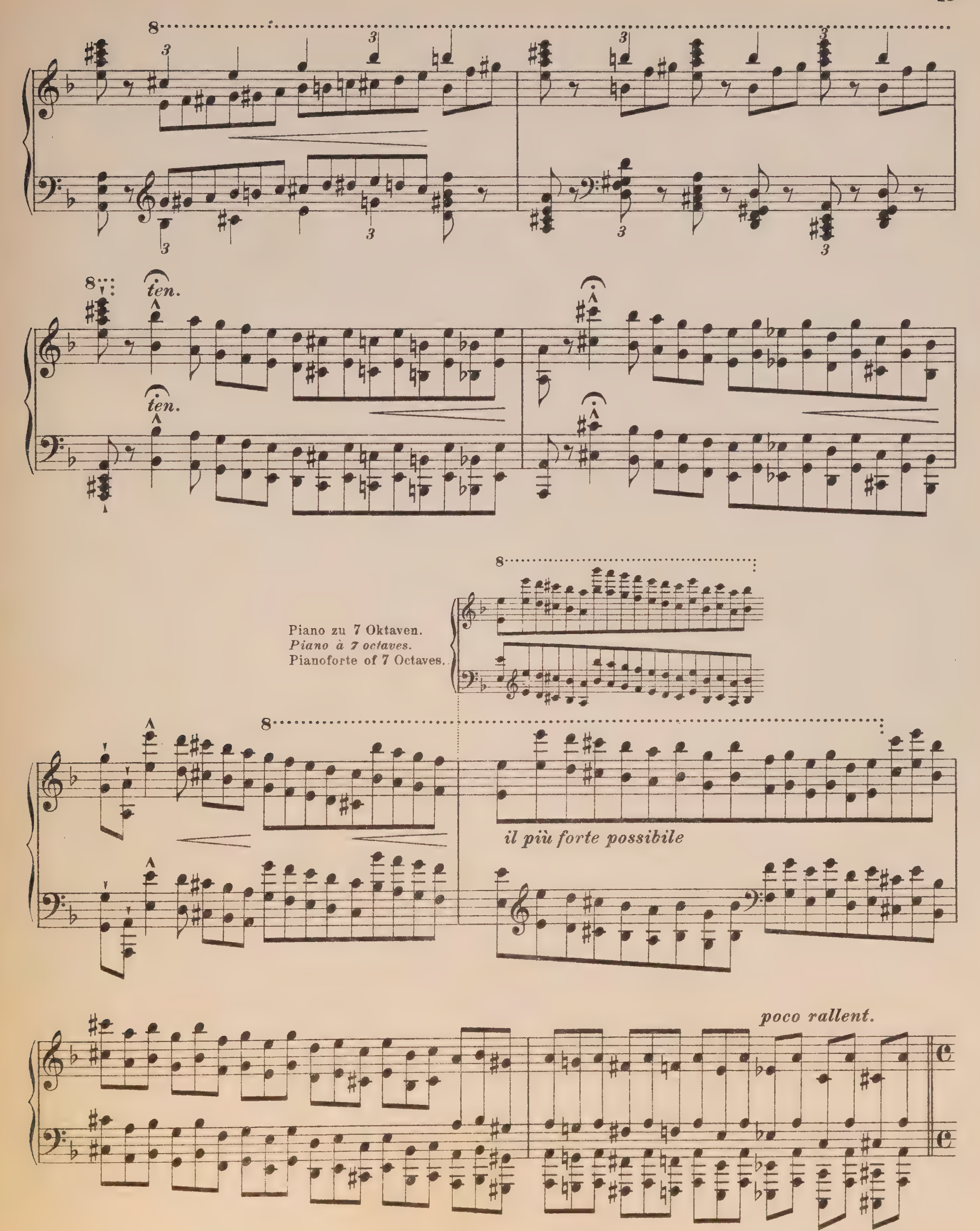
4.

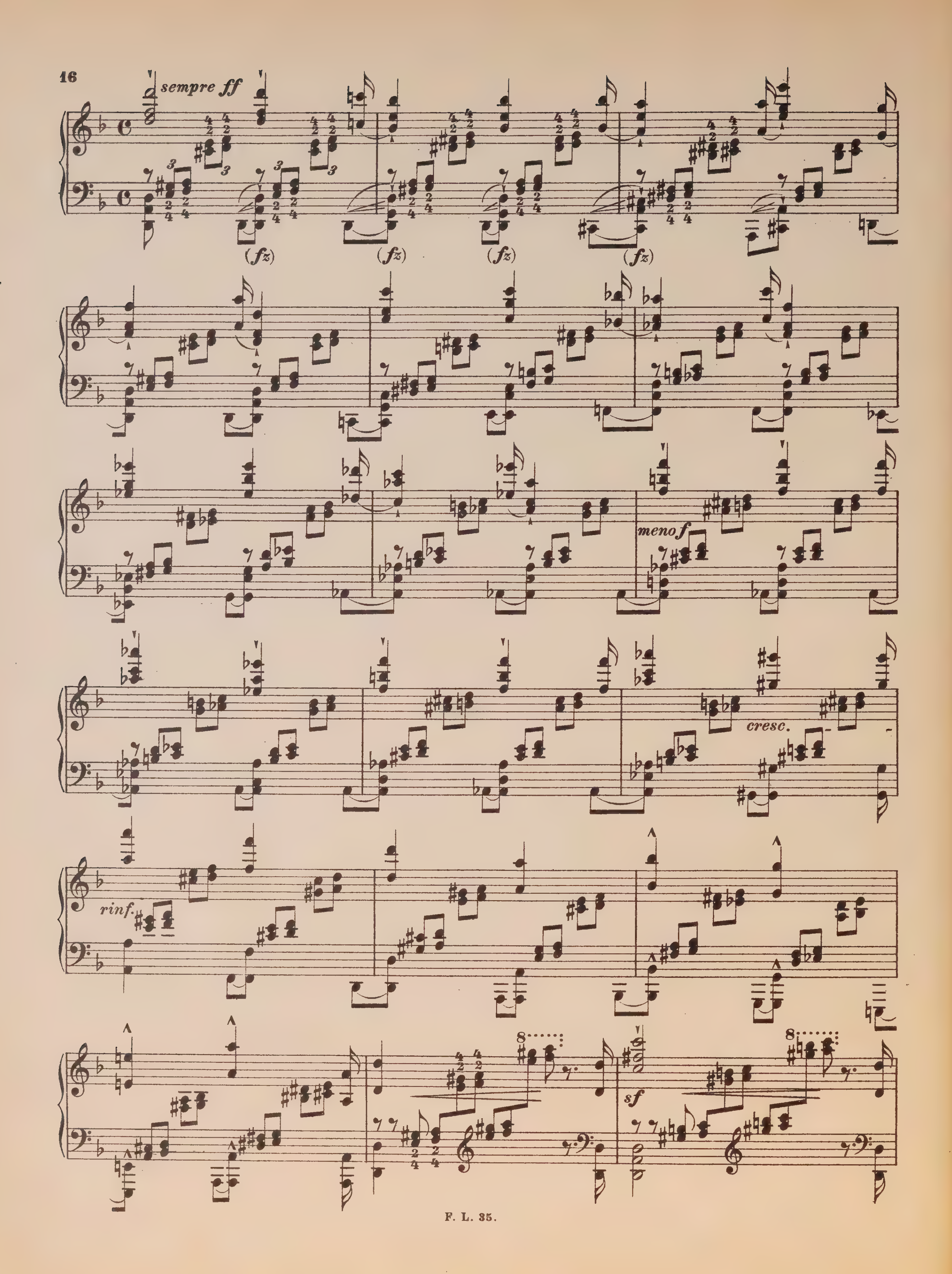
Mazeppa.

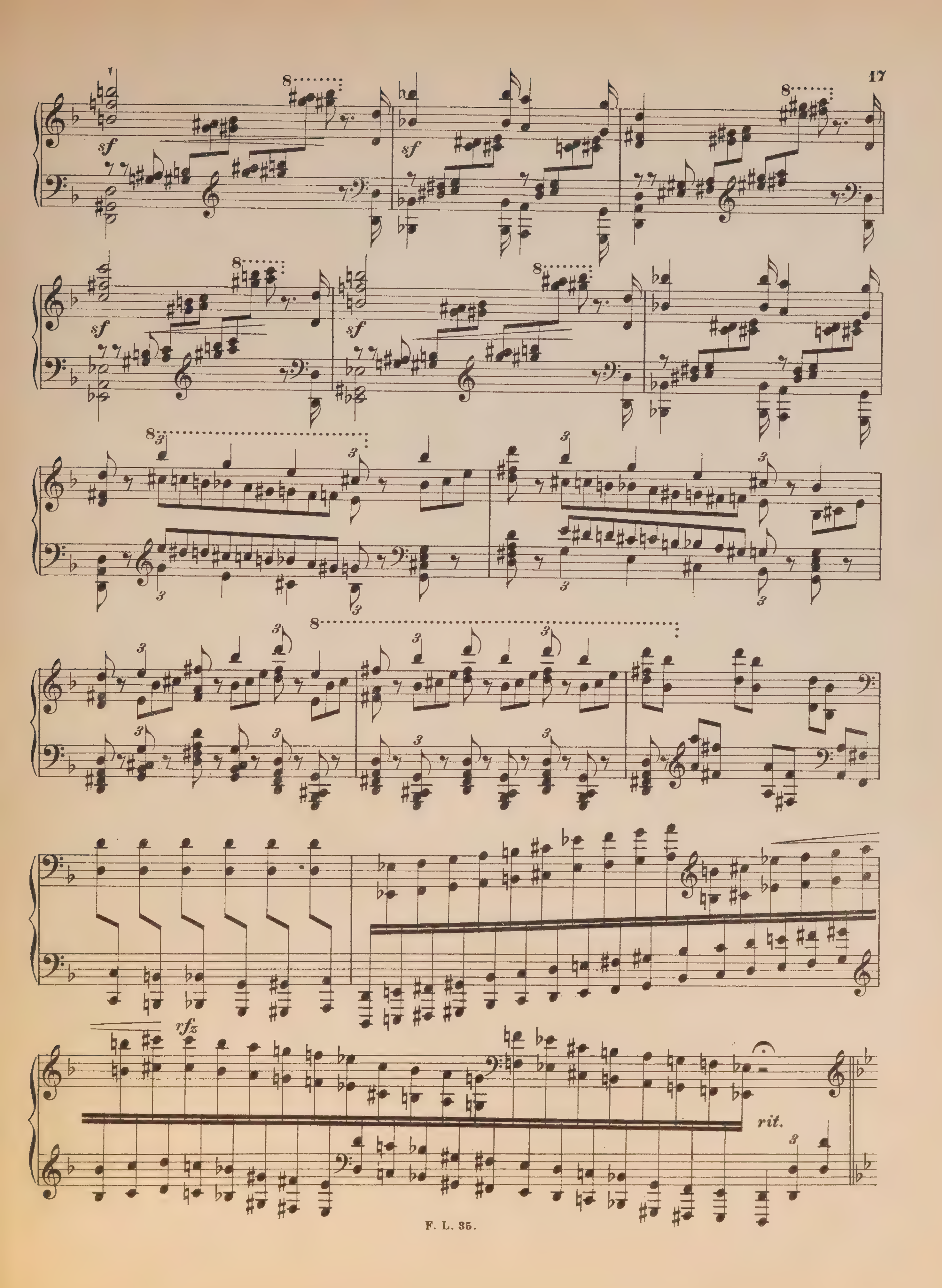



Allegro. (M. M. ♩=112-116)
sempre fortissimo e con strepito
m. s.
m. d.
m. s.
Ped.
simile

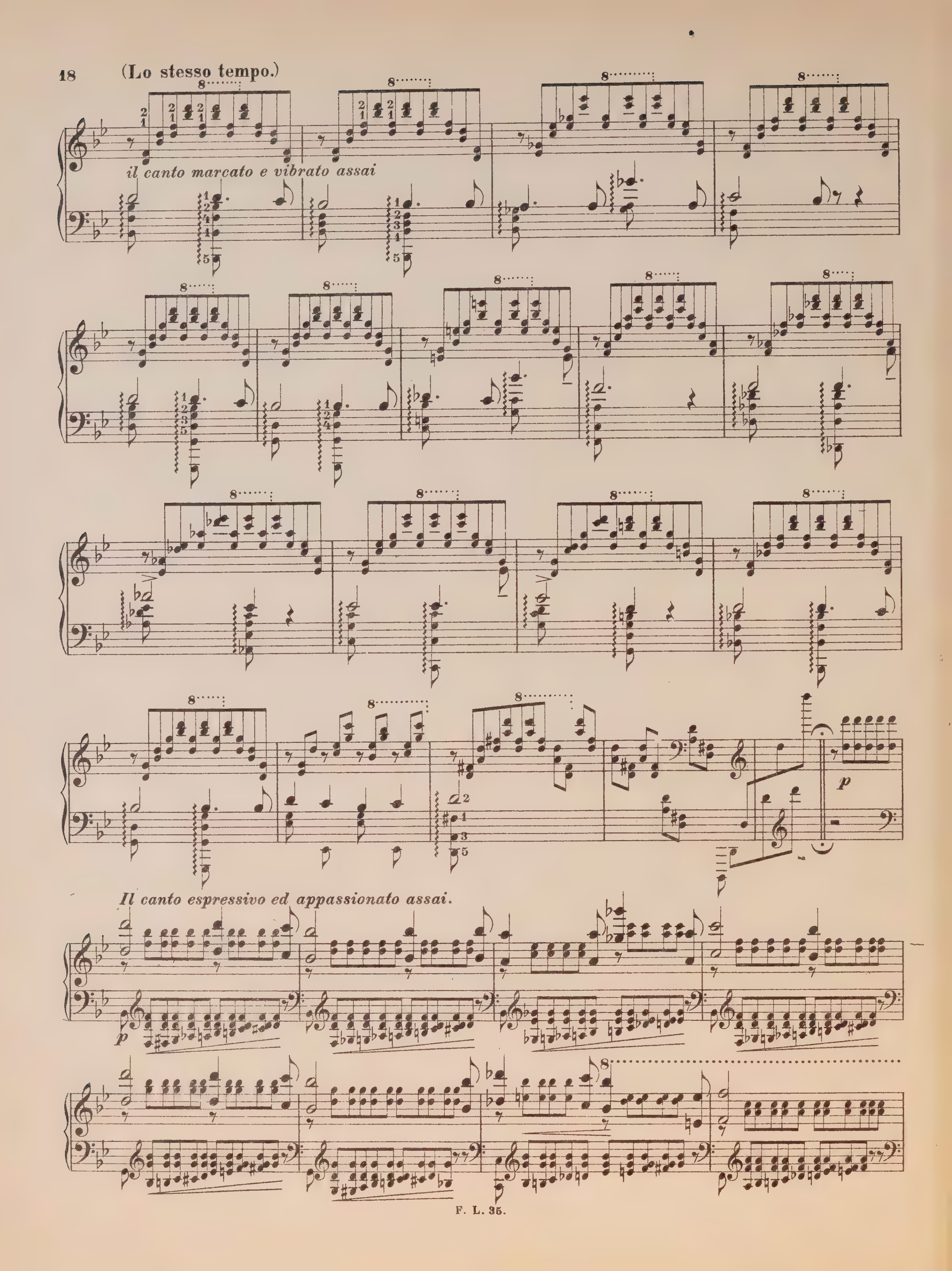

sf
sf
sf
sf
sf
sf
sf
sf
sf
3
3
3
3

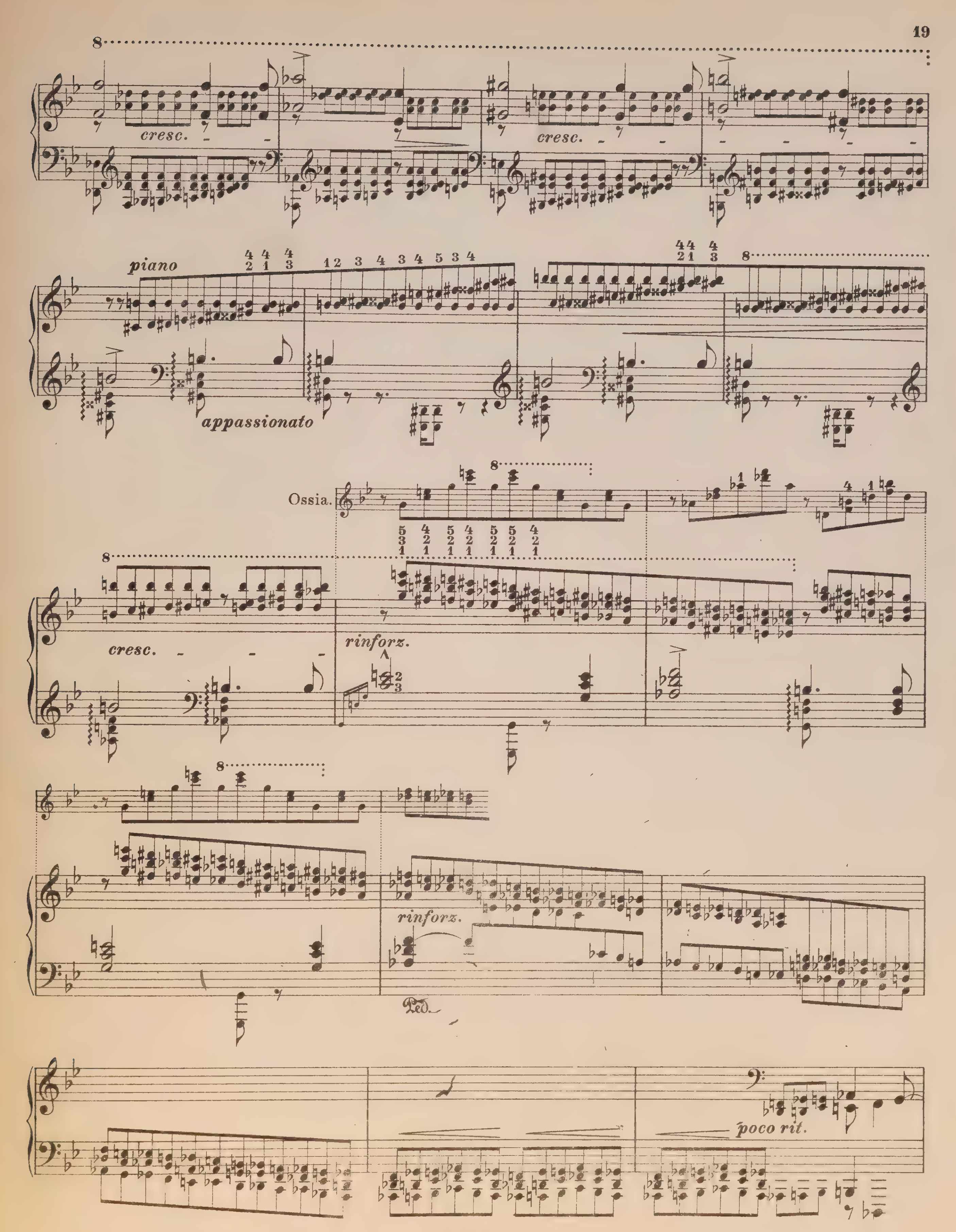

ten.
ten.
Piano zu 7 Oktaven.
Piano à 7 octaves.
Pianoforte of 7 Octaves.
il più forte possibile
poco rallent.

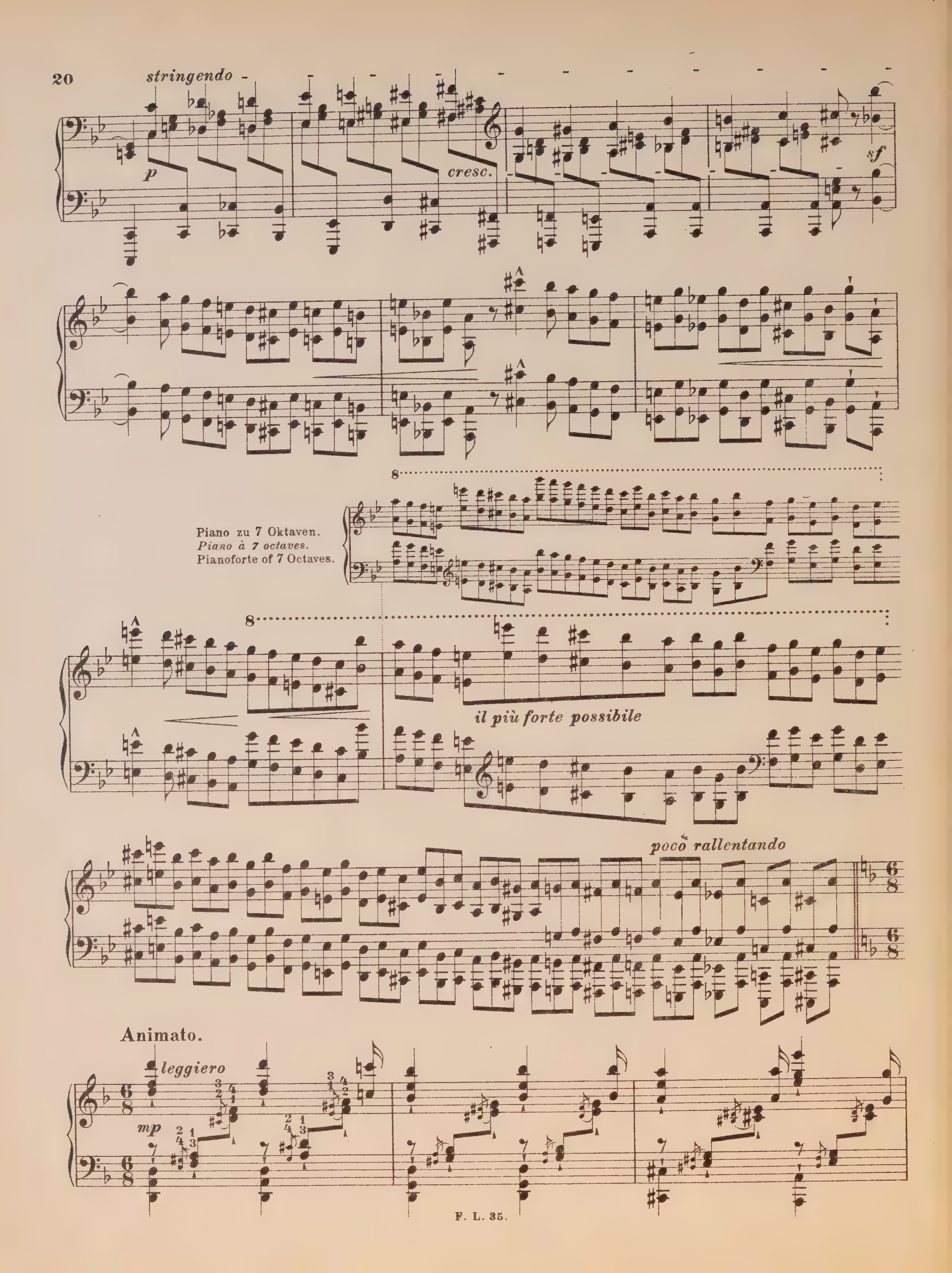

sempre ff
(fz)
(fz)
(fz)
(fz)
meno f
cresc.
rinf.
sf



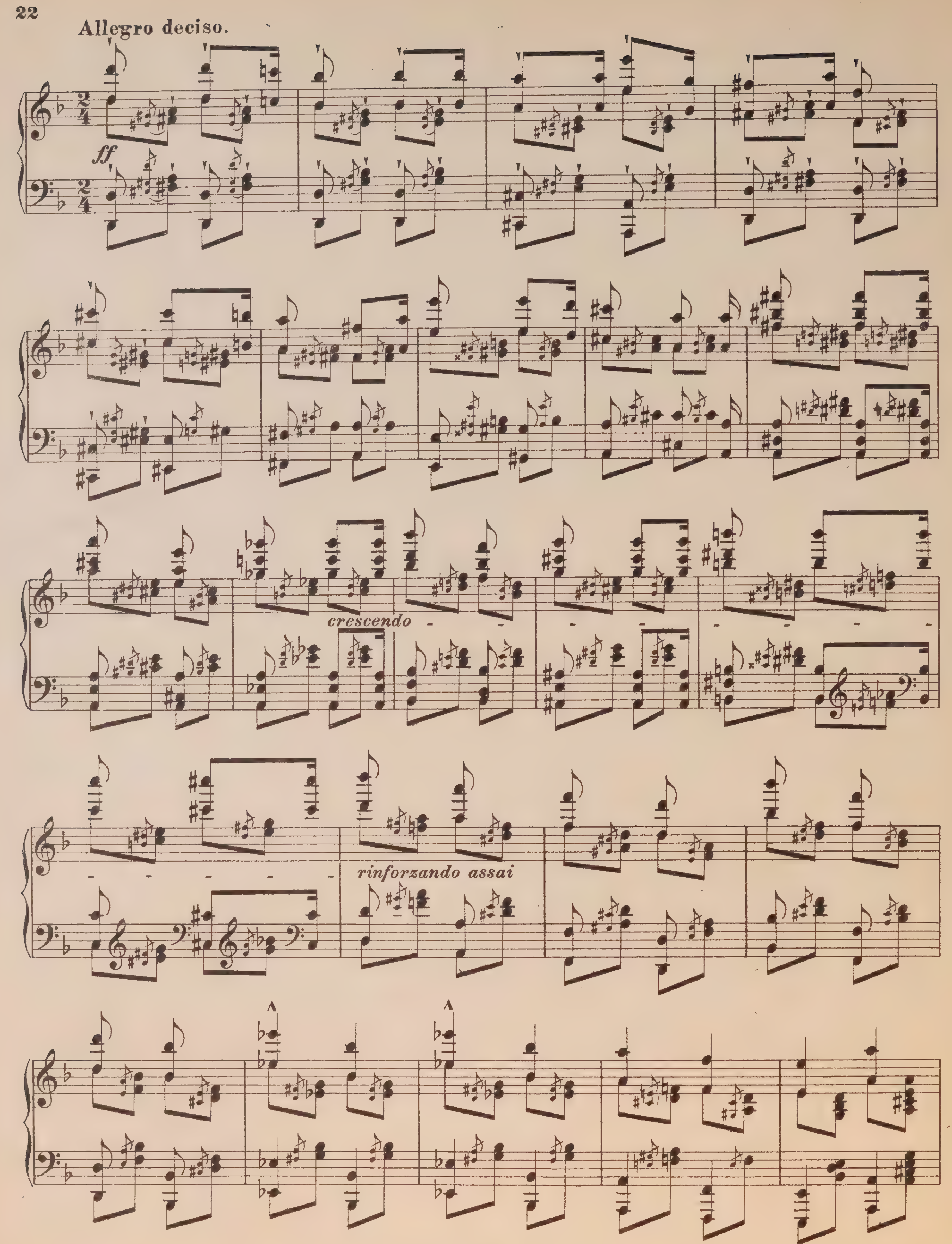
sf
sf
sf
sf
rfz
rit.


(Lo stesso tempo.)
il canto marcato e vibrato assai
Il canto espressivo ed appassionato assai.


cresc.
piano
appassionato
Ossia.
cresc.
rinforz.
rinforz.
Ped.
poco rit.


stringendo
p
cresc.
sf
Piano zu 7 Oktaven.
Piano à 7 octaves.
Pianoforte of 7 Octaves.
8
il più forte possibile
poco rallentando
Animato.
leggiero
mp

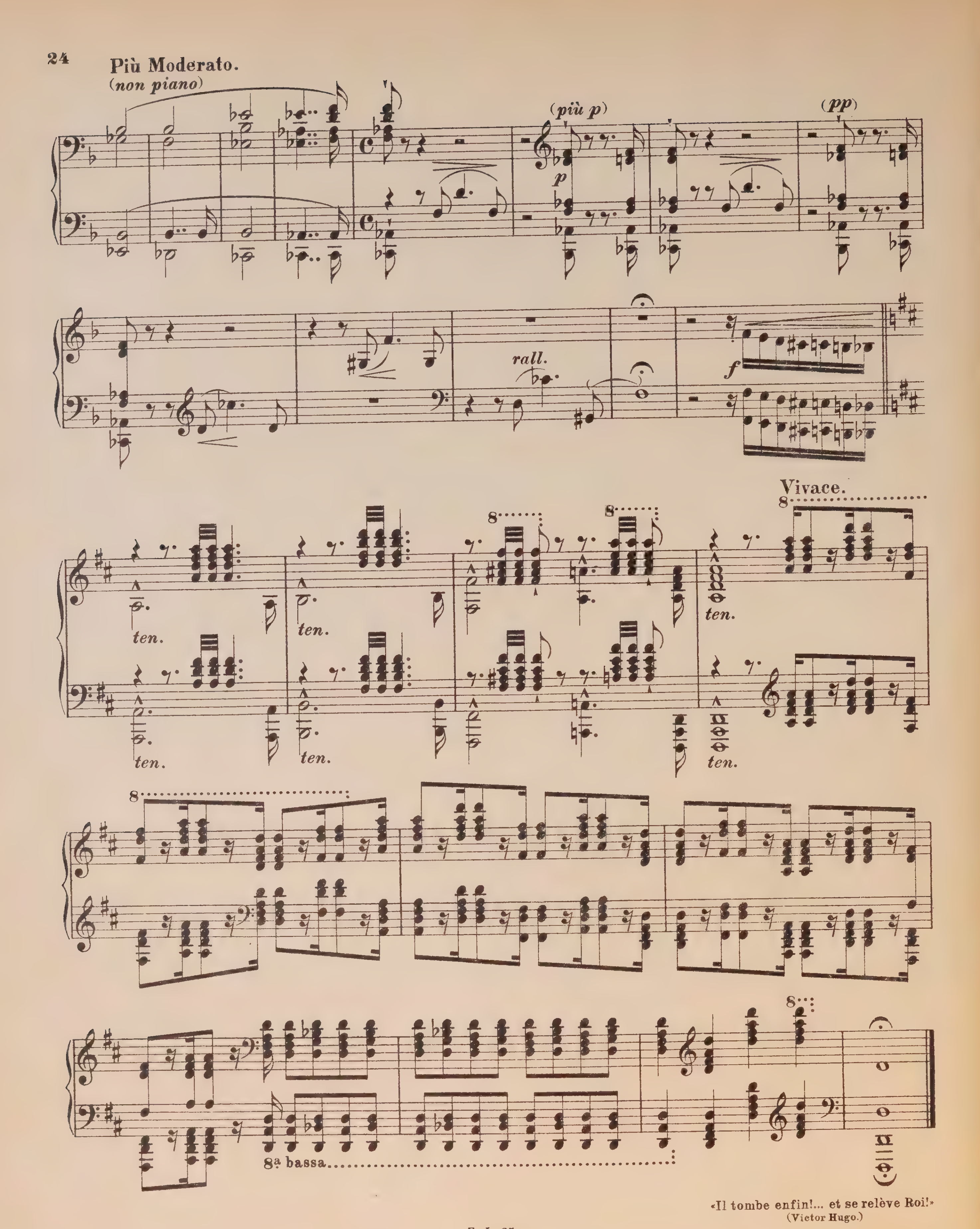
Allegro deciso.




sempre ff

ritenuto
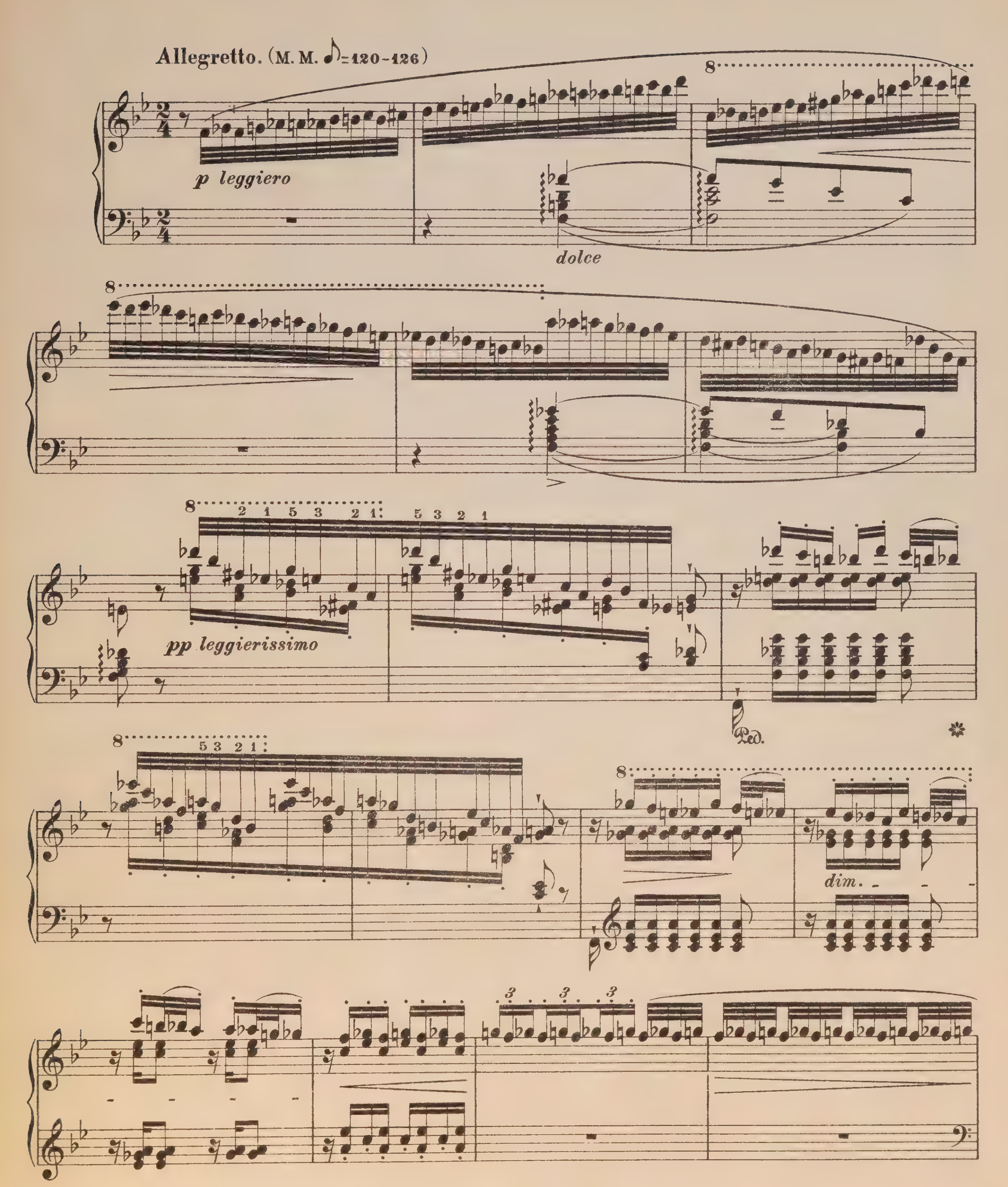
più rit.

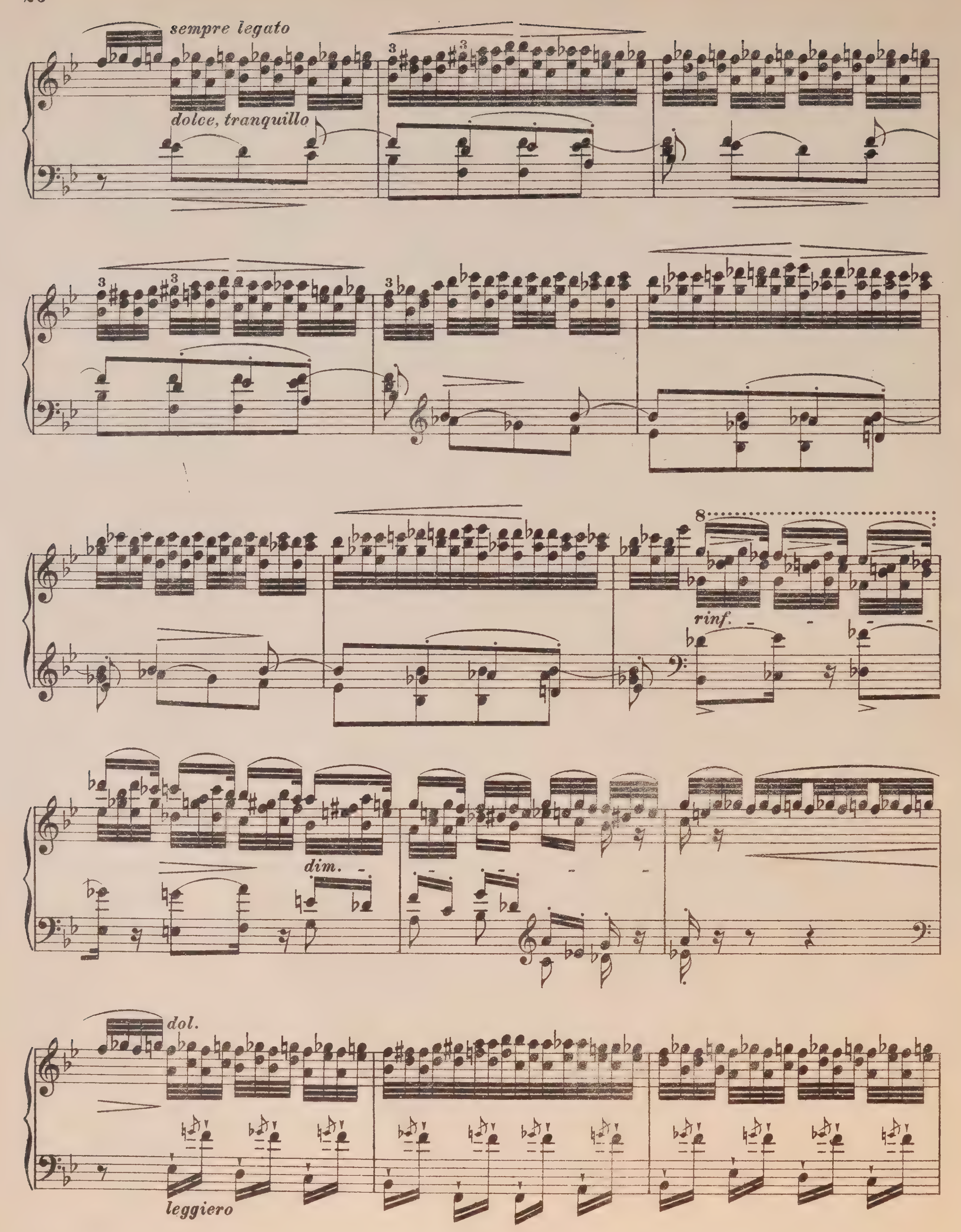


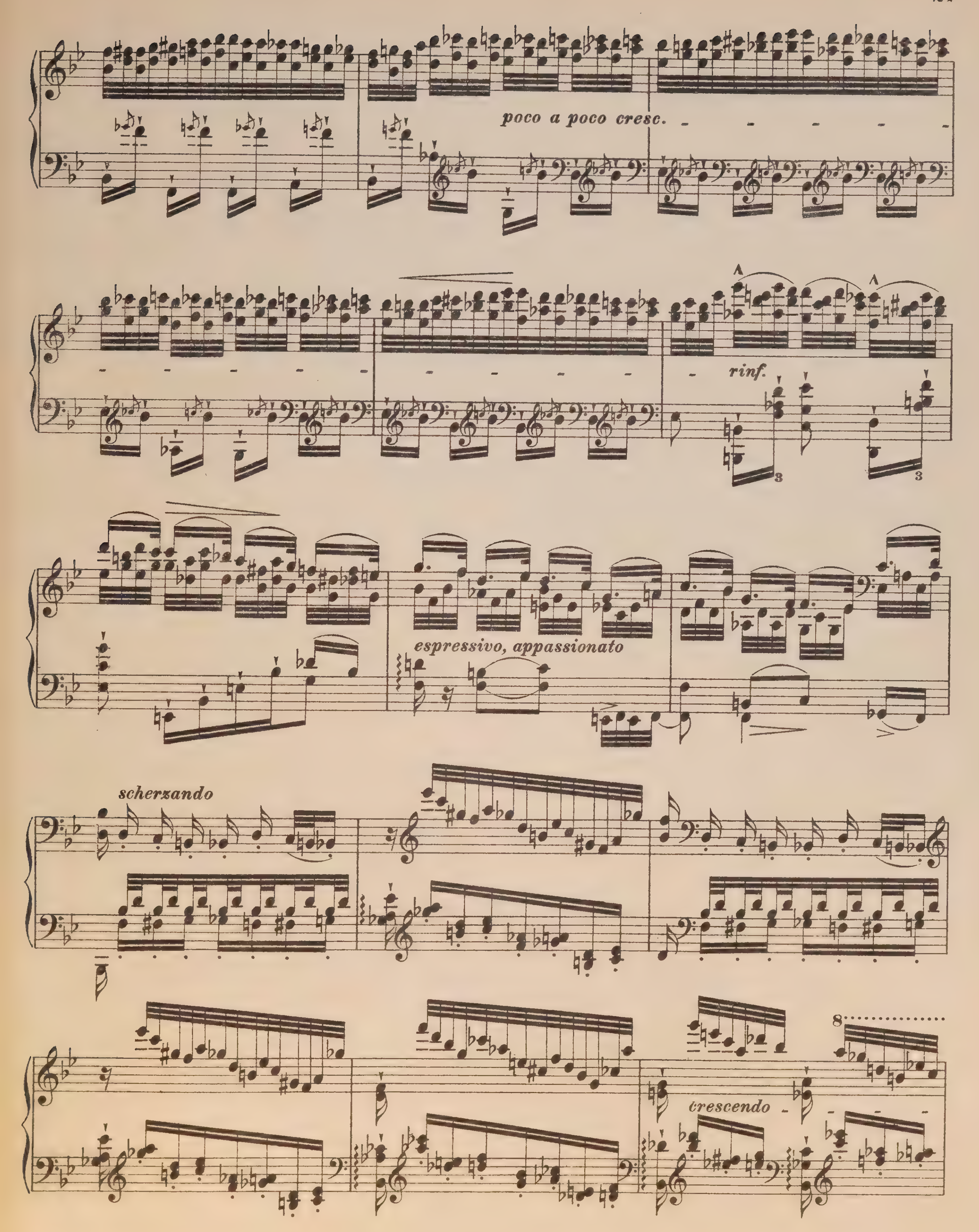
«Il tombe enfin!... et se relève Roi!»
(Victor Hugo.)

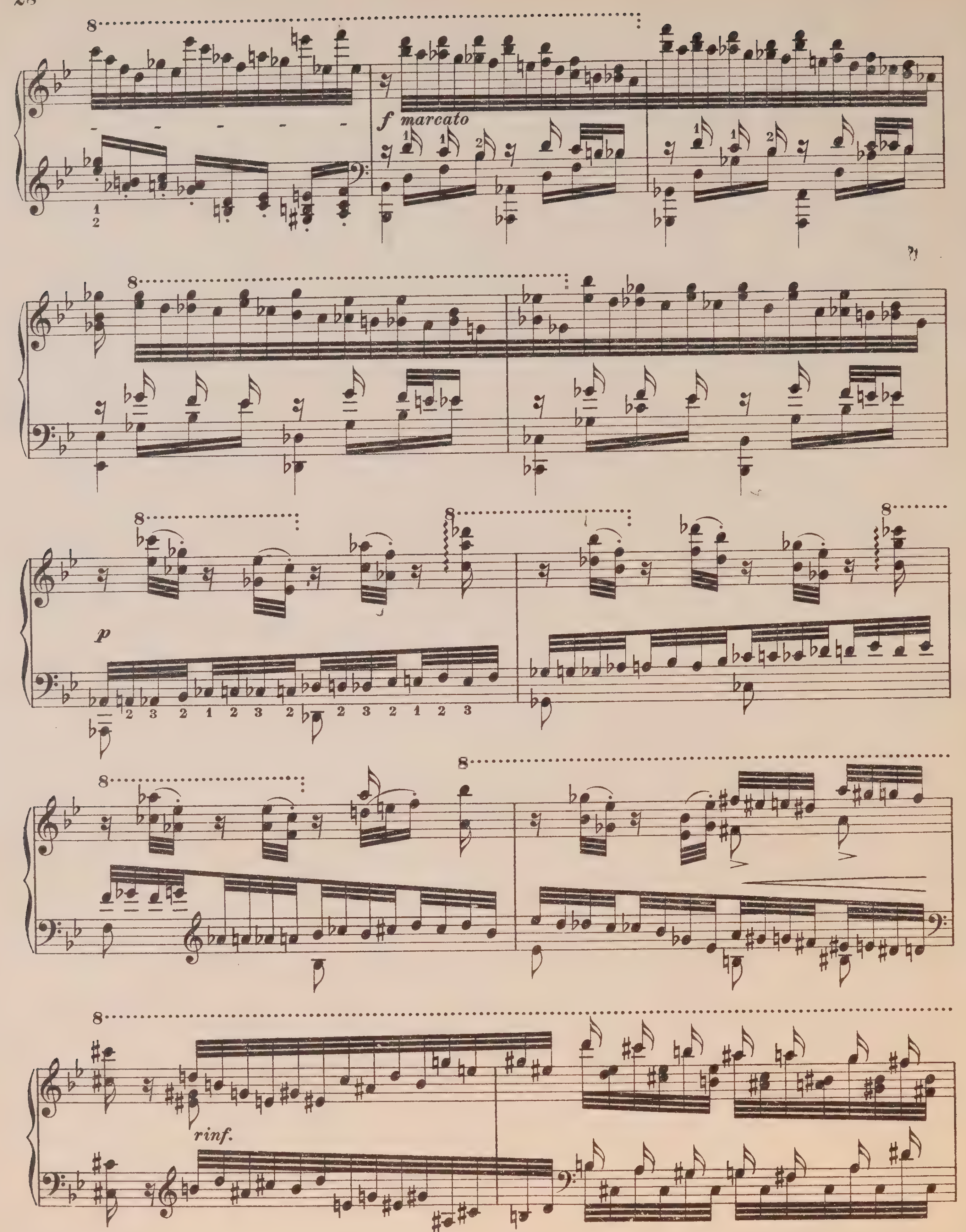
5.

Irrlichter. Feux-Follets. Will-o'-the-Wisp.

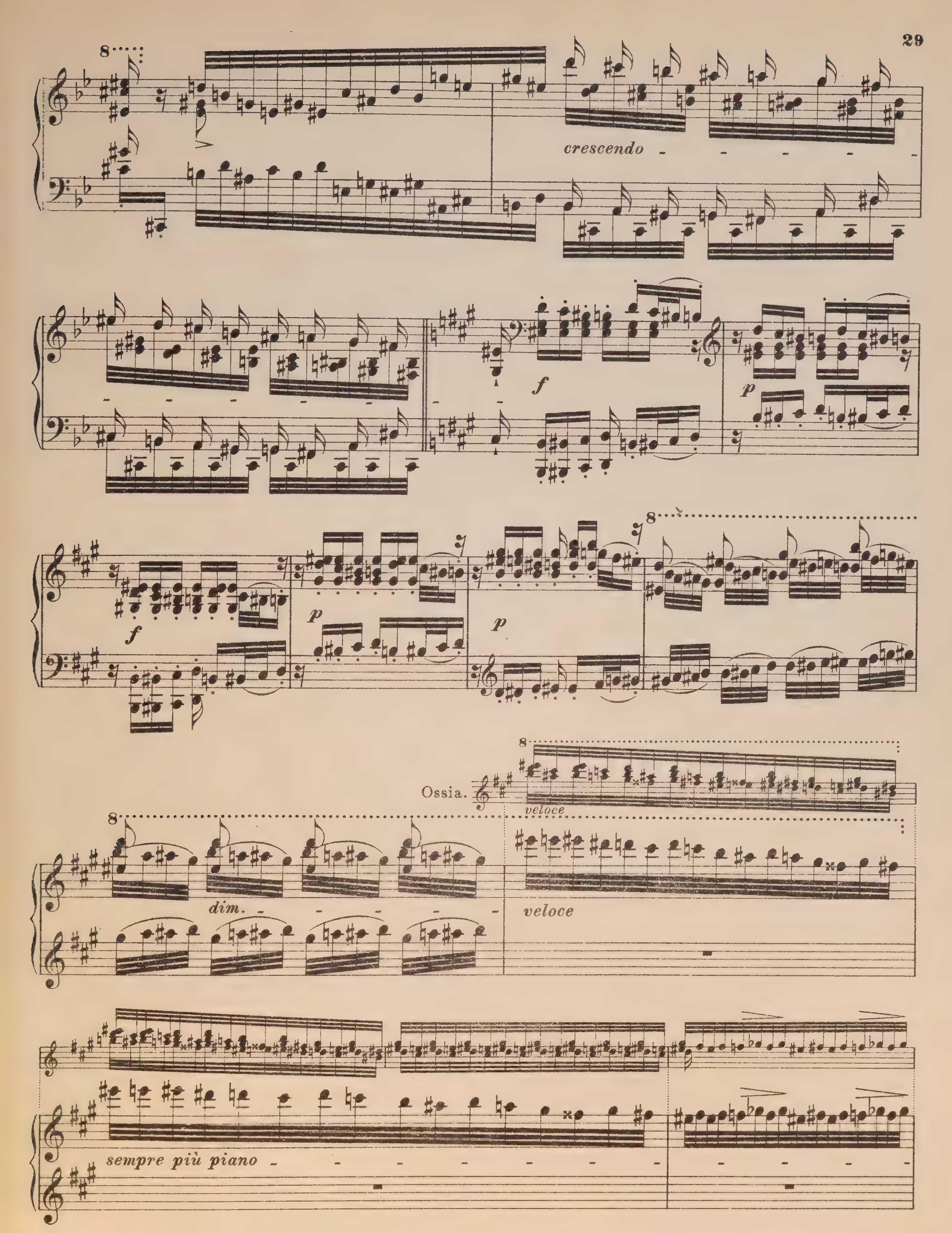


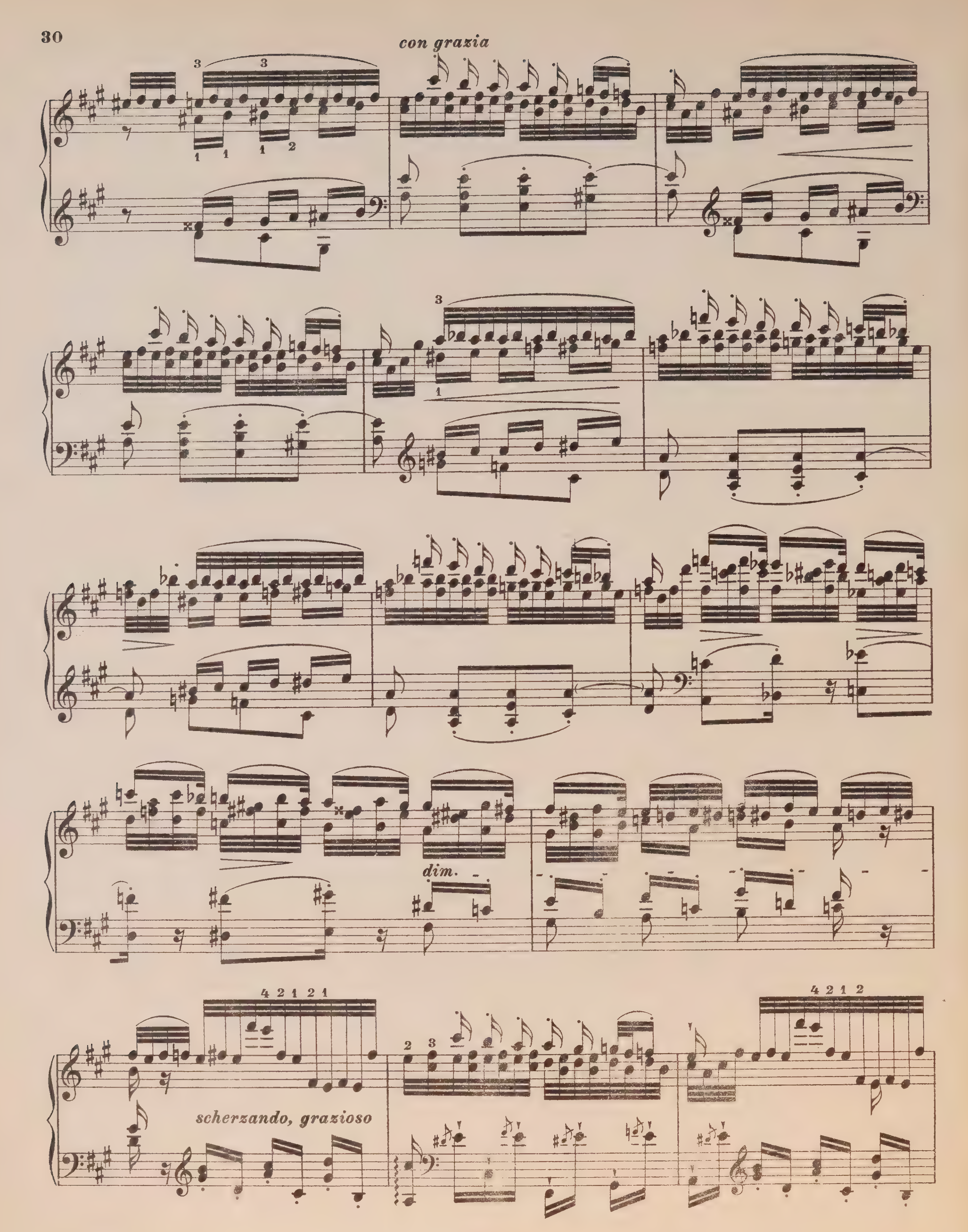

sempre legato
dolce, tranquillo
rinf.
dim.
dol.
leggiero

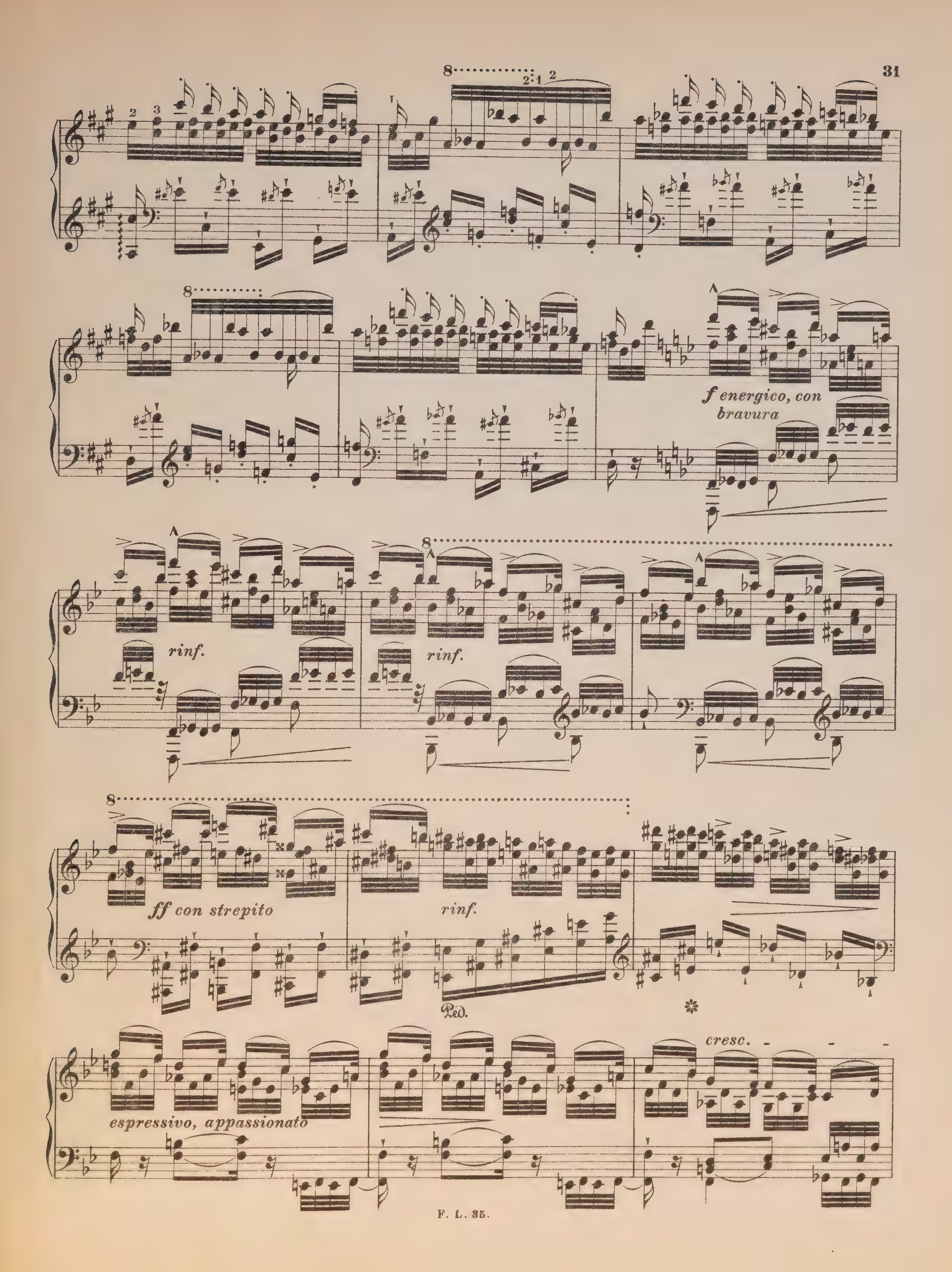

poco a poco cresc.
rinf.
espressivo, appassionato
scherzando
crescendo
8



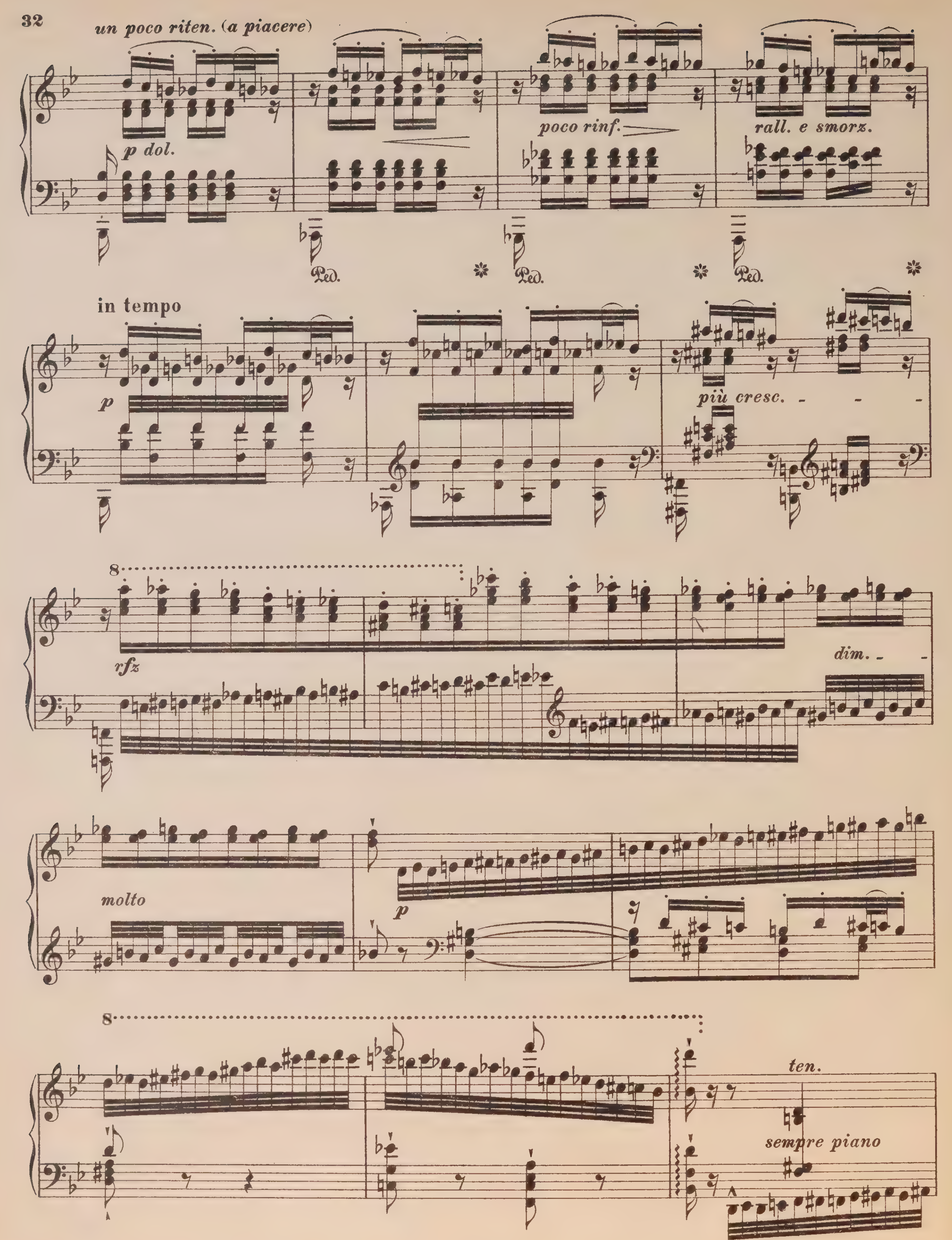
f marcato
p
rinf.

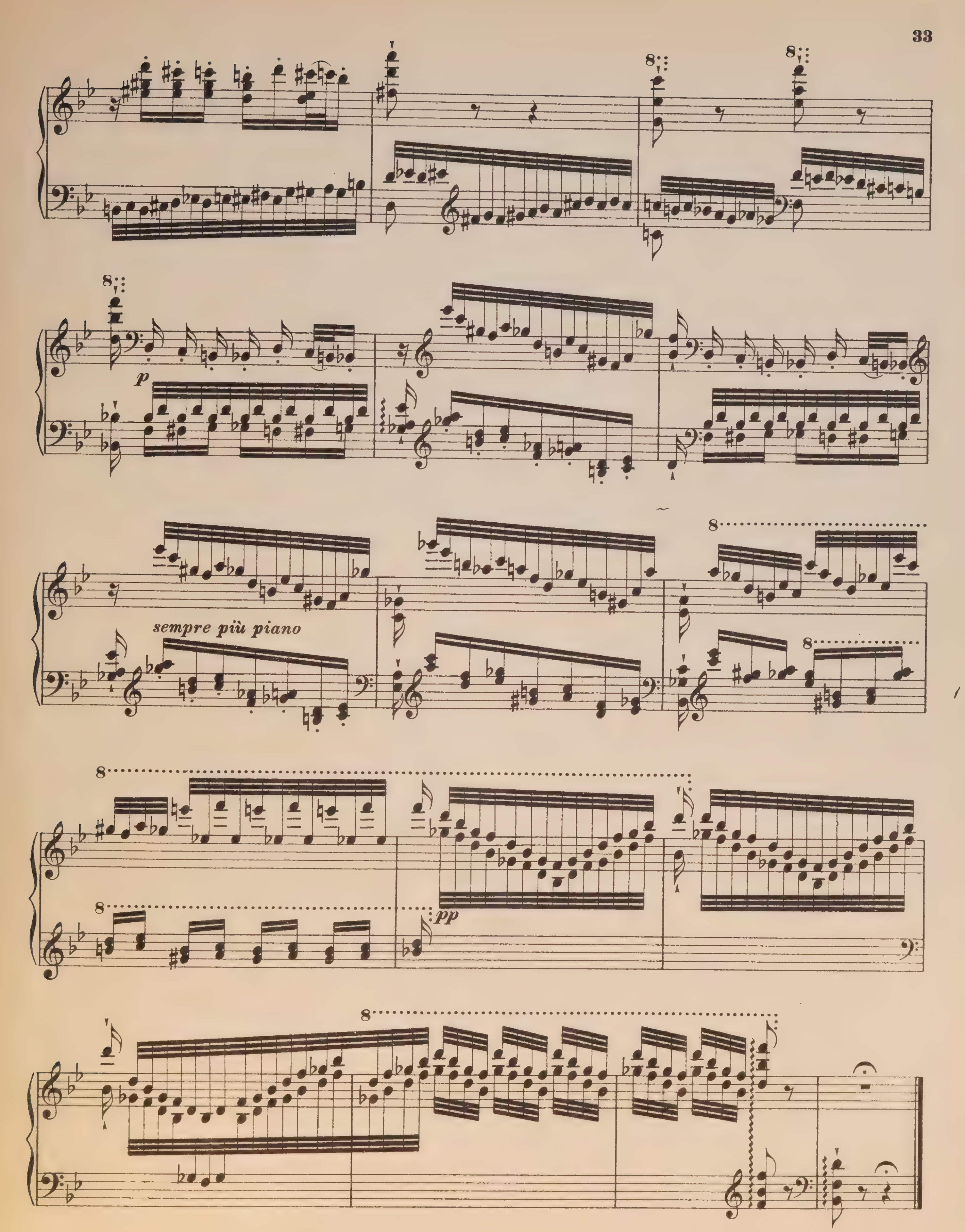

8
crescendo
f
p
f
p
p
8
Ossia.
8
veloce
8
dim.
veloce
sempre più piano


con grazia
dim.
scherzando, grazioso

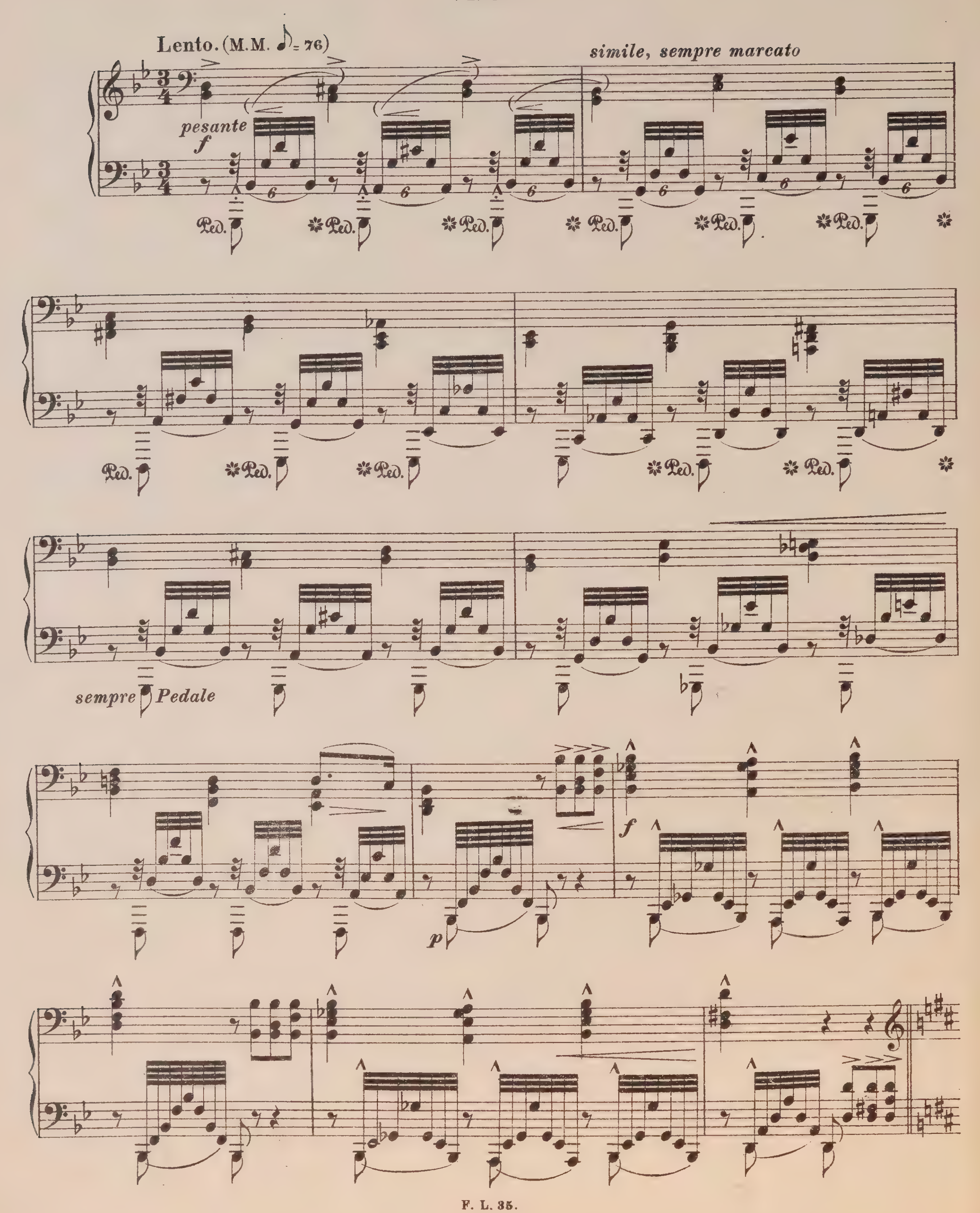


8
f energico, con bravura
rinf.
rinf.
8
8
ff con strepito
rinf.
Ped.
espressivo, appassionato
cresc.

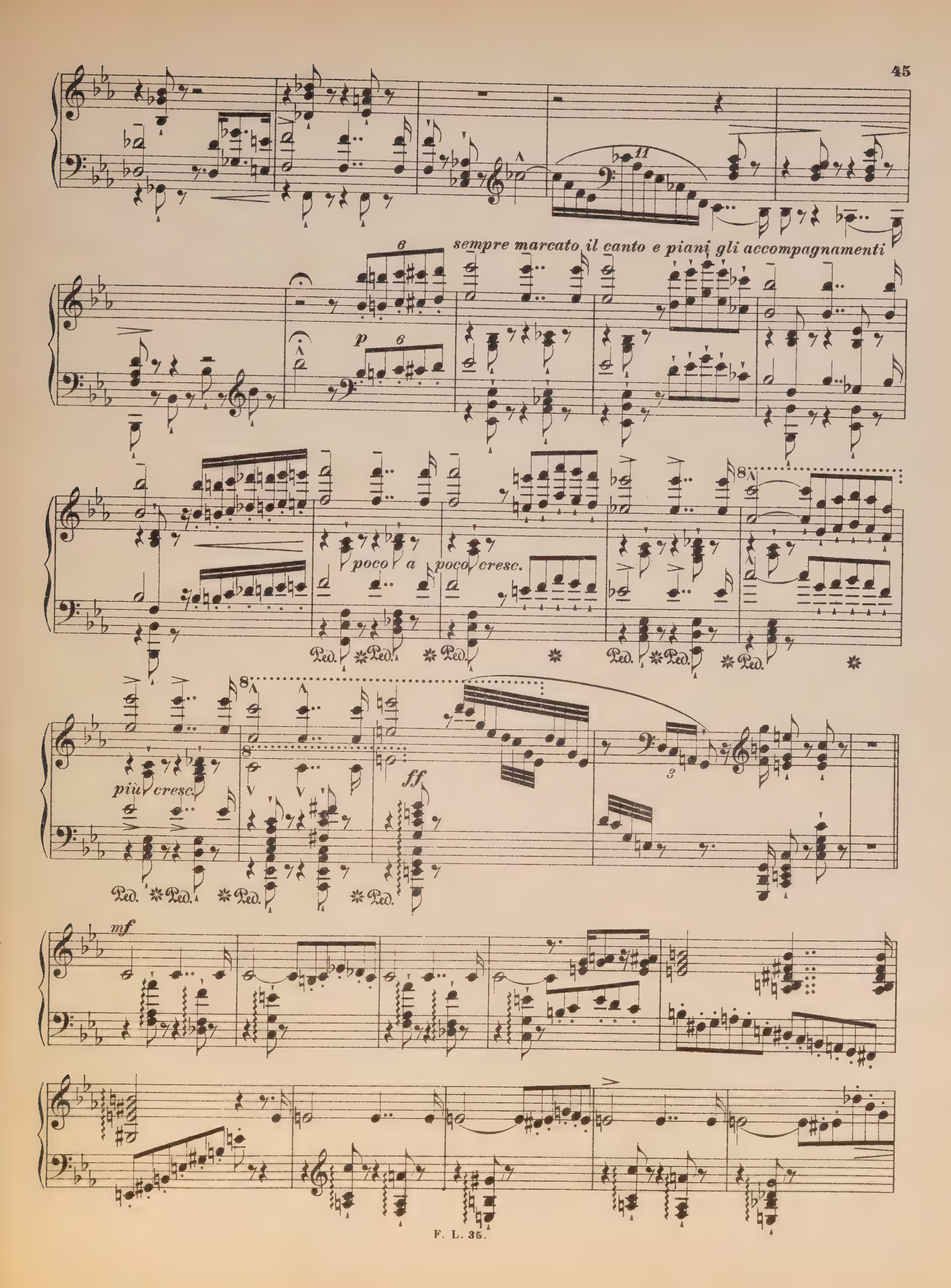

un poco riten. (a piacere)
p dol.
poco rinf.
rall. e smorz.
Ped.
Ped.
Ped.
in tempo
p
più cresc.
8
rfz
dim.
molto
p
8
ten.
sempre piano


p
sempre più piano
pp

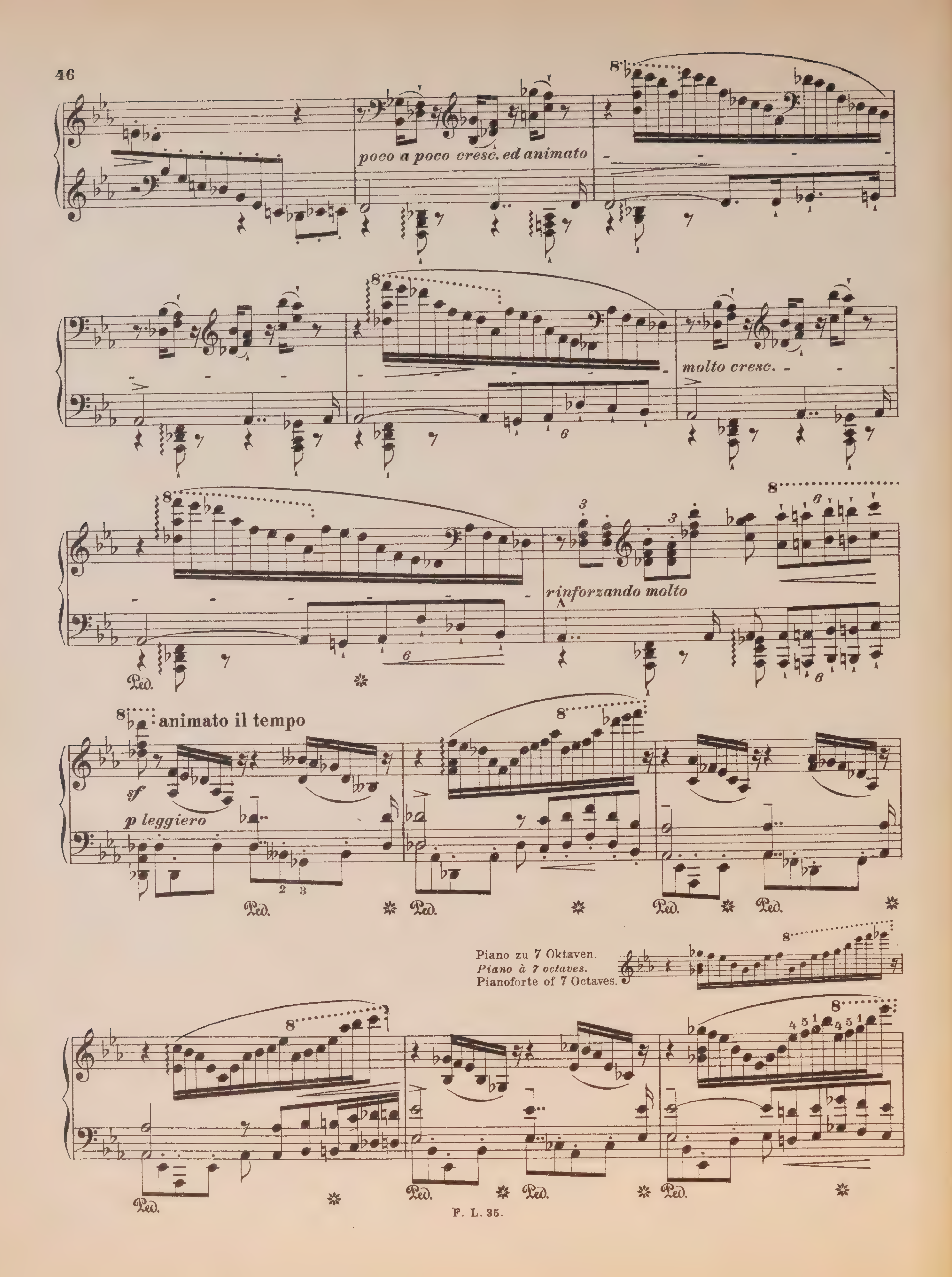
6
Vision.

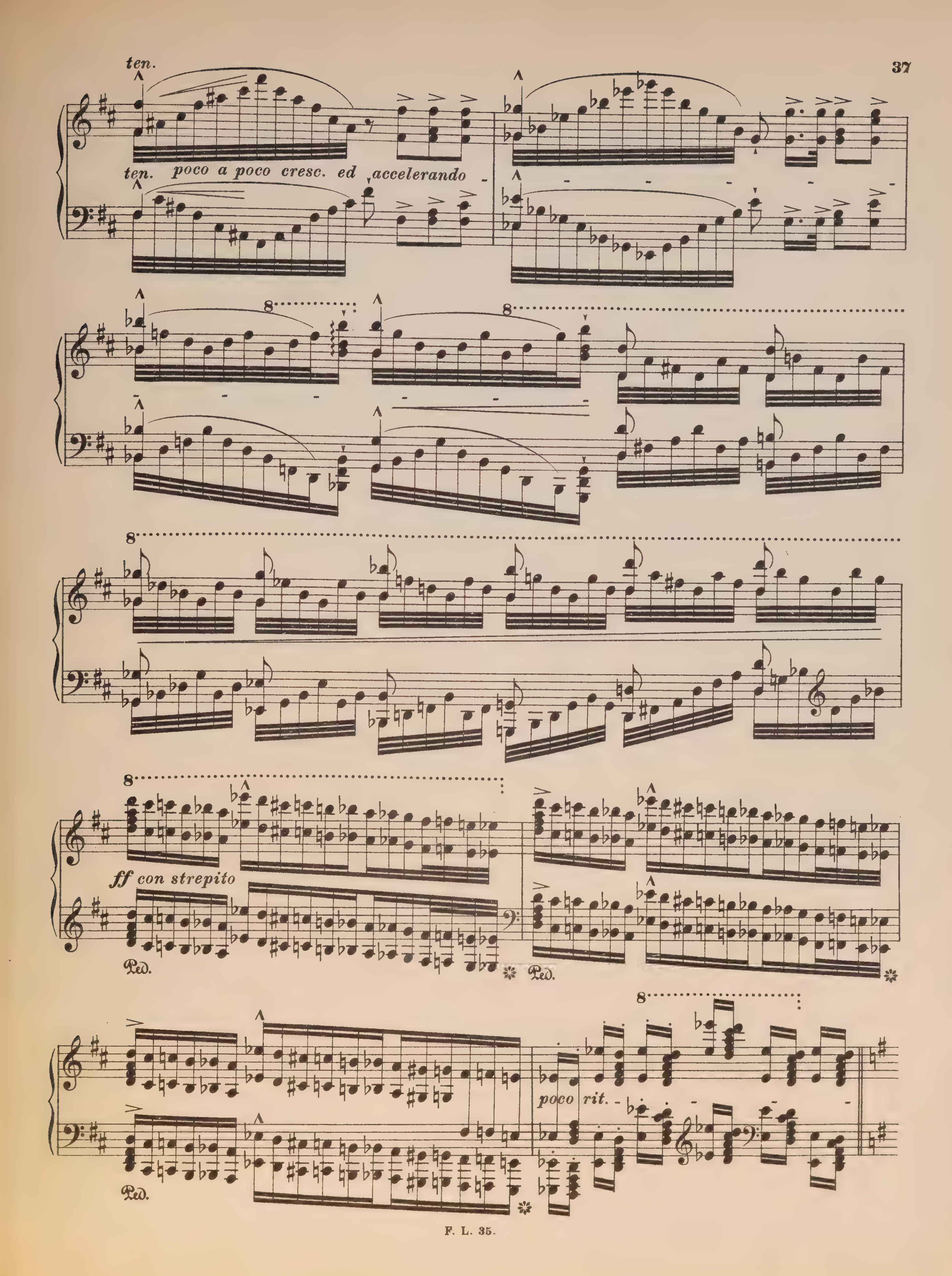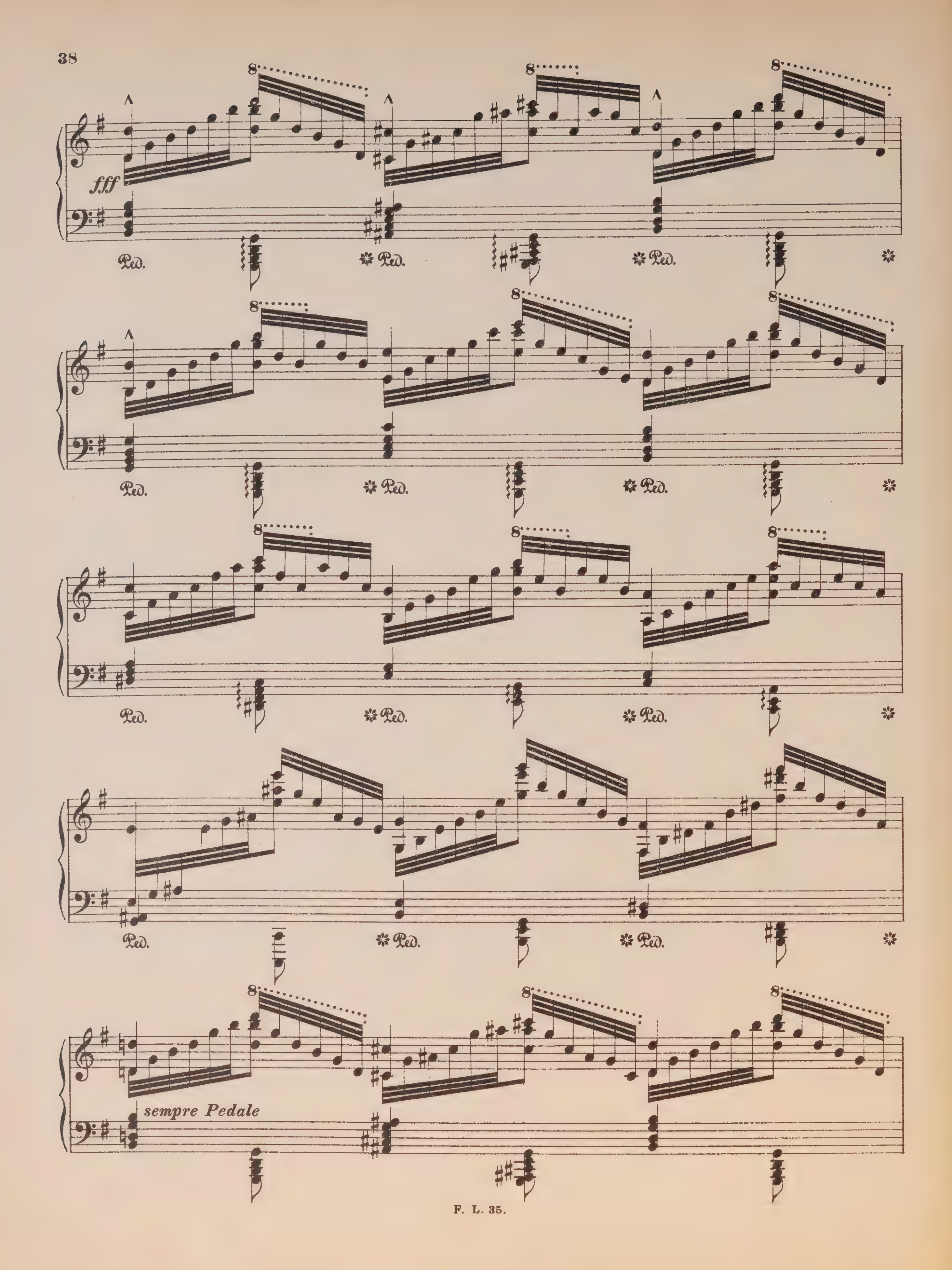


Lento. (M.M. ♪ = 76)
simile, sempre marcato
pesante
f
Ped.
sempre Pedale
p
f

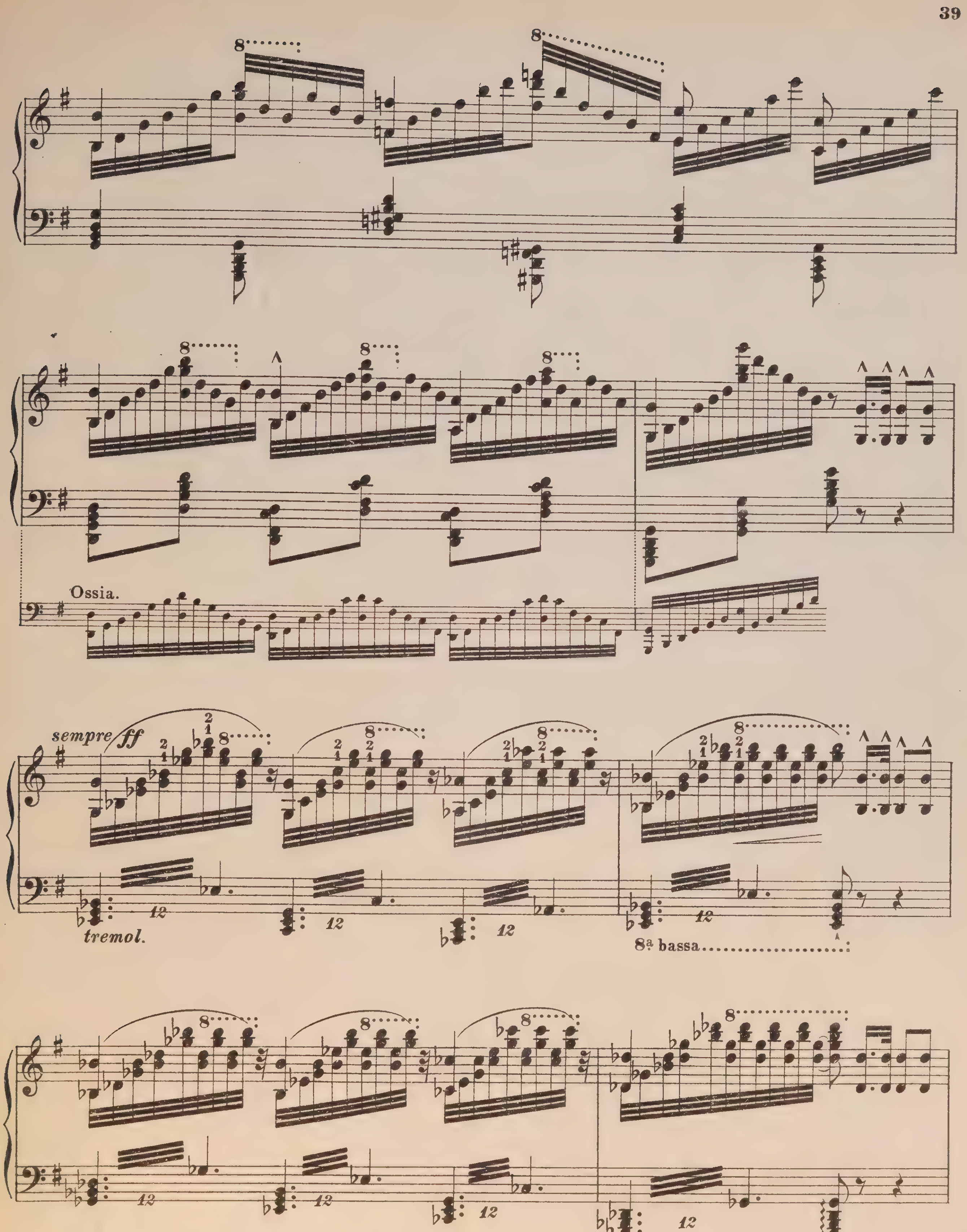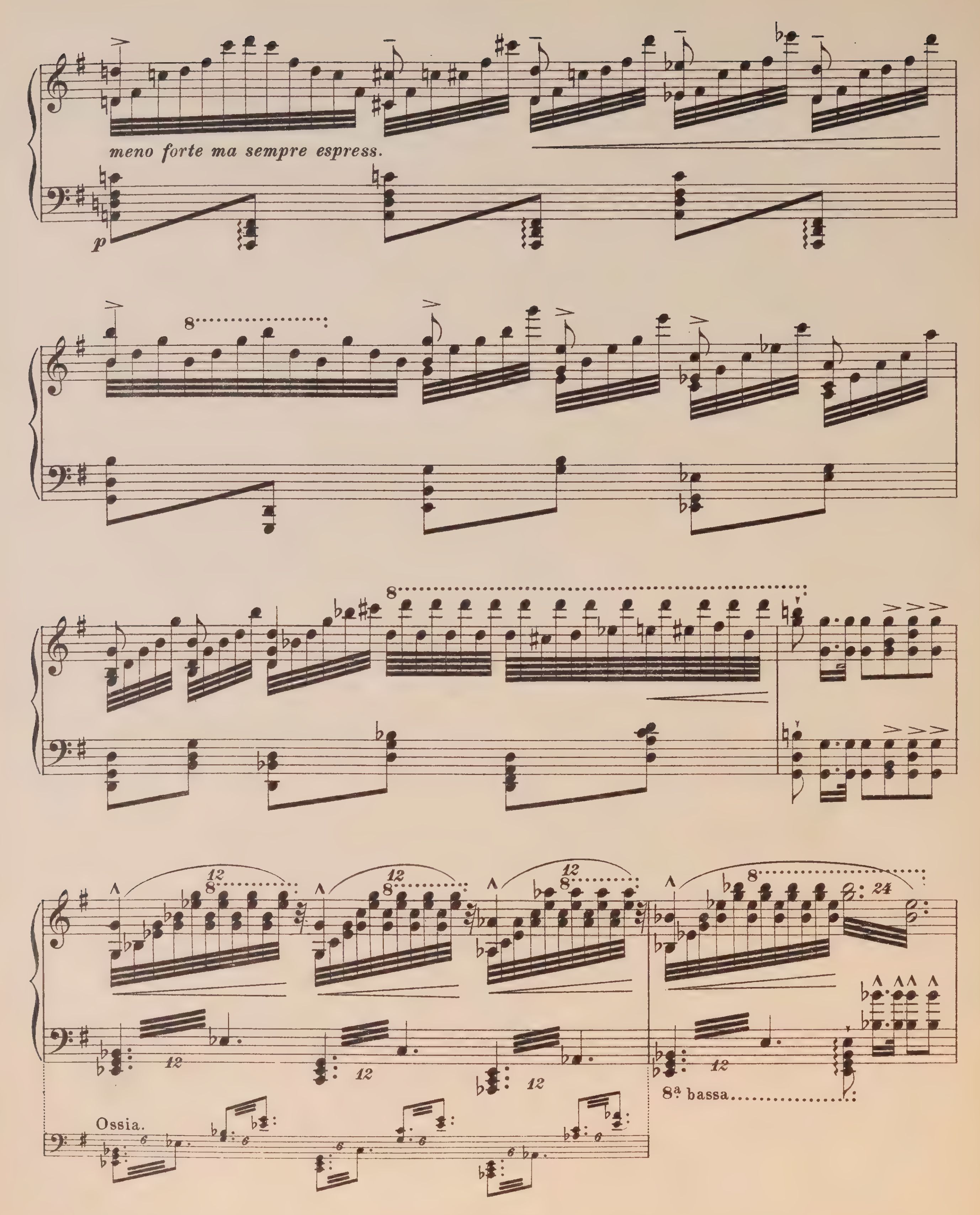


sempre marcato il canto e piani gli accompagnamenti
p
poco a poco cresc.
più cresc.
ff
mf
Ped.

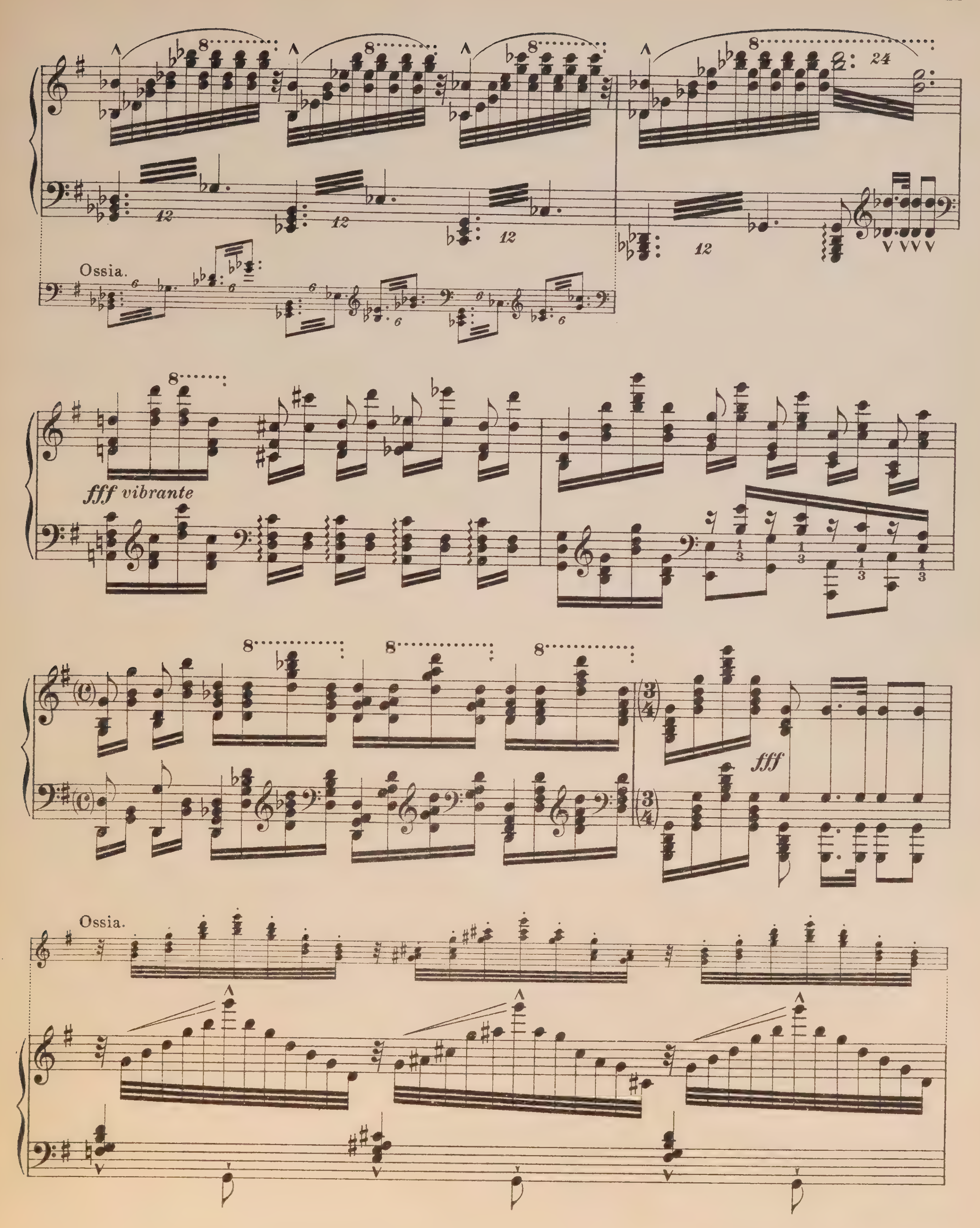

poco a poco cresc. ed animato
molto cresc.
rinforzando molto
animato il tempo
sf
p leggiero
Ped.
Piano zu 7 Oktaven.
Piano à 7 octaves.
Pianoforte of 7 Octaves.

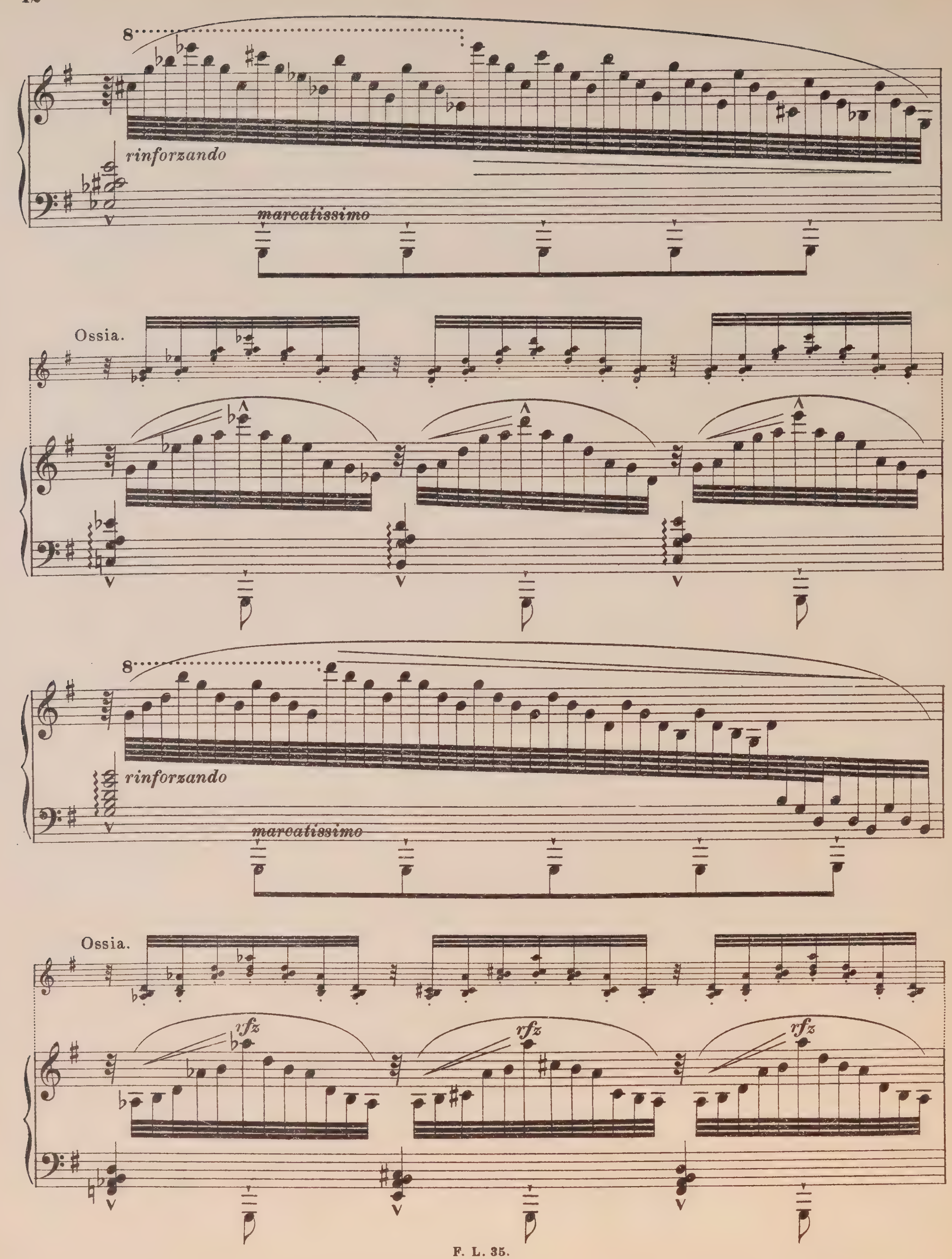

ten.
ten. poco a poco cresc. ed accelerando
8
ff con strepito
Ped.
poco rit.


fff
Ped.
sempre Pedale


Ossia.
sempre ff
tremol.
8a bassa


meno forte ma sempre espress.
p
8
8
12
12
12
24
8ª bassa
Ossia.


Ossia.
fff vibrante
fff
Ossia.


8
rinforzando
marcatissimo
Ossia.
8
rinforzando
marcatissimo
Ossia.
rfz
rfz
rfz



rinforzando

marcatissimo

Ossia.

poco a poco diminuendo

rinf.

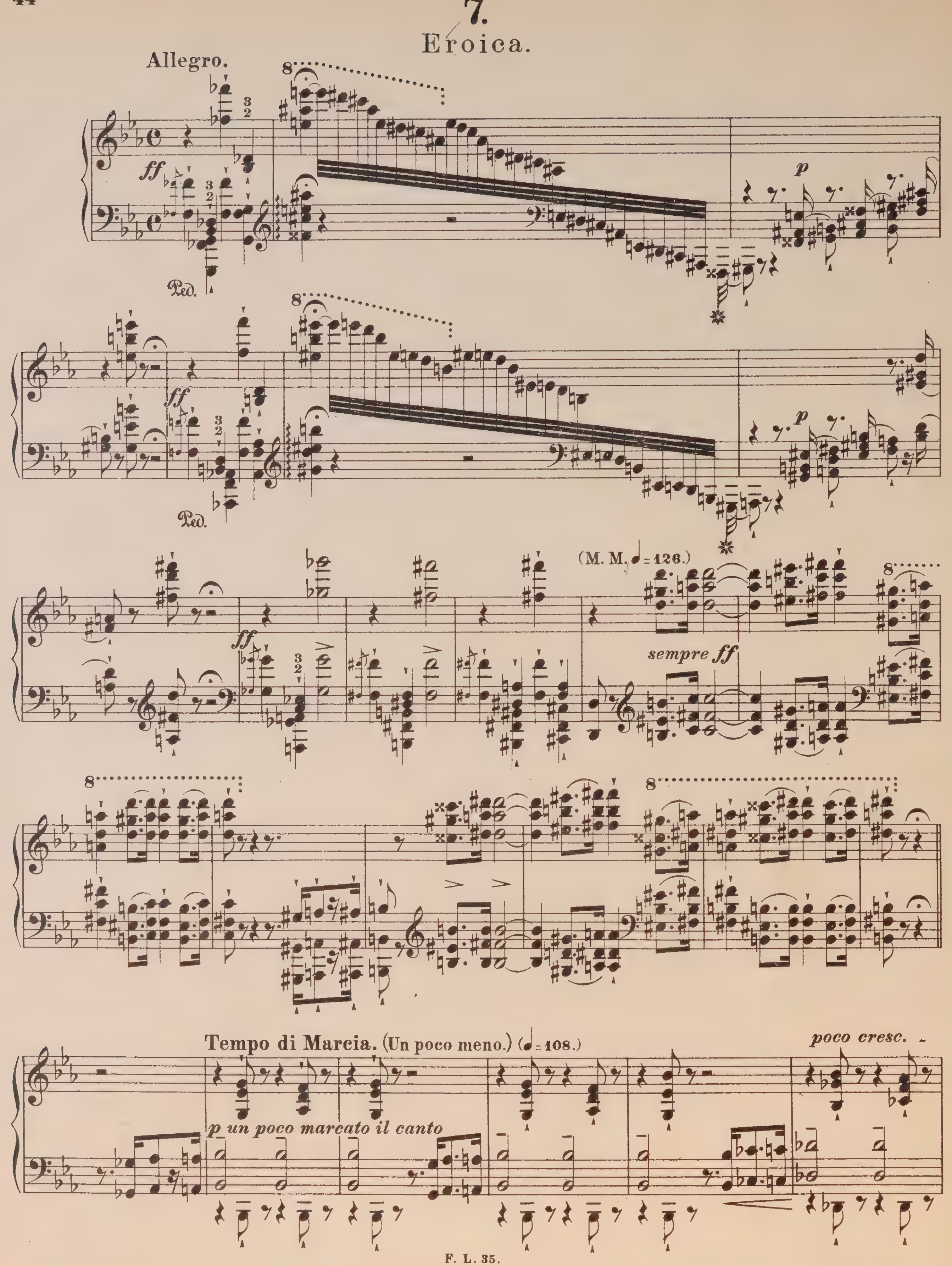
diminuendo

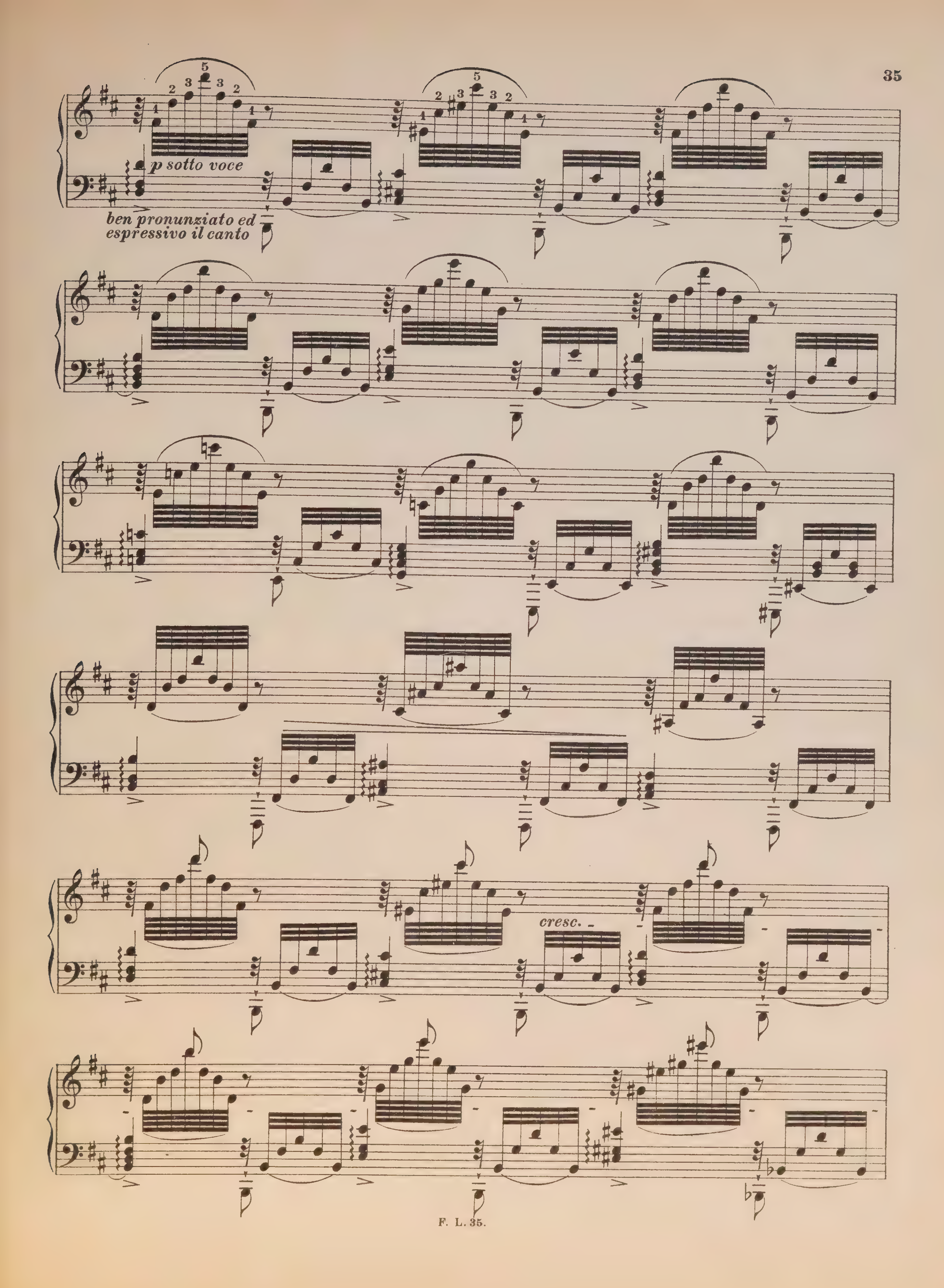
cresc. molto

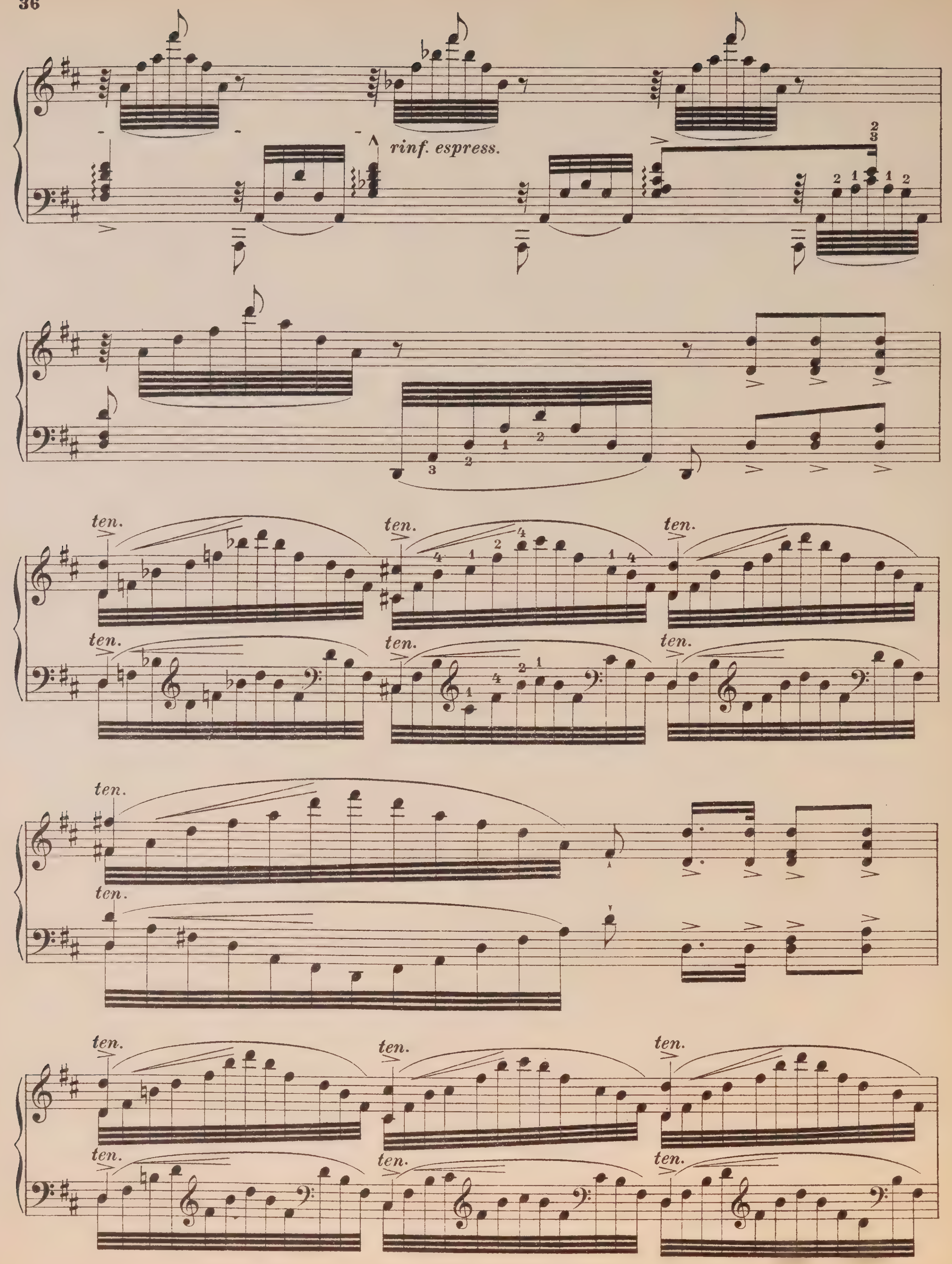
fff

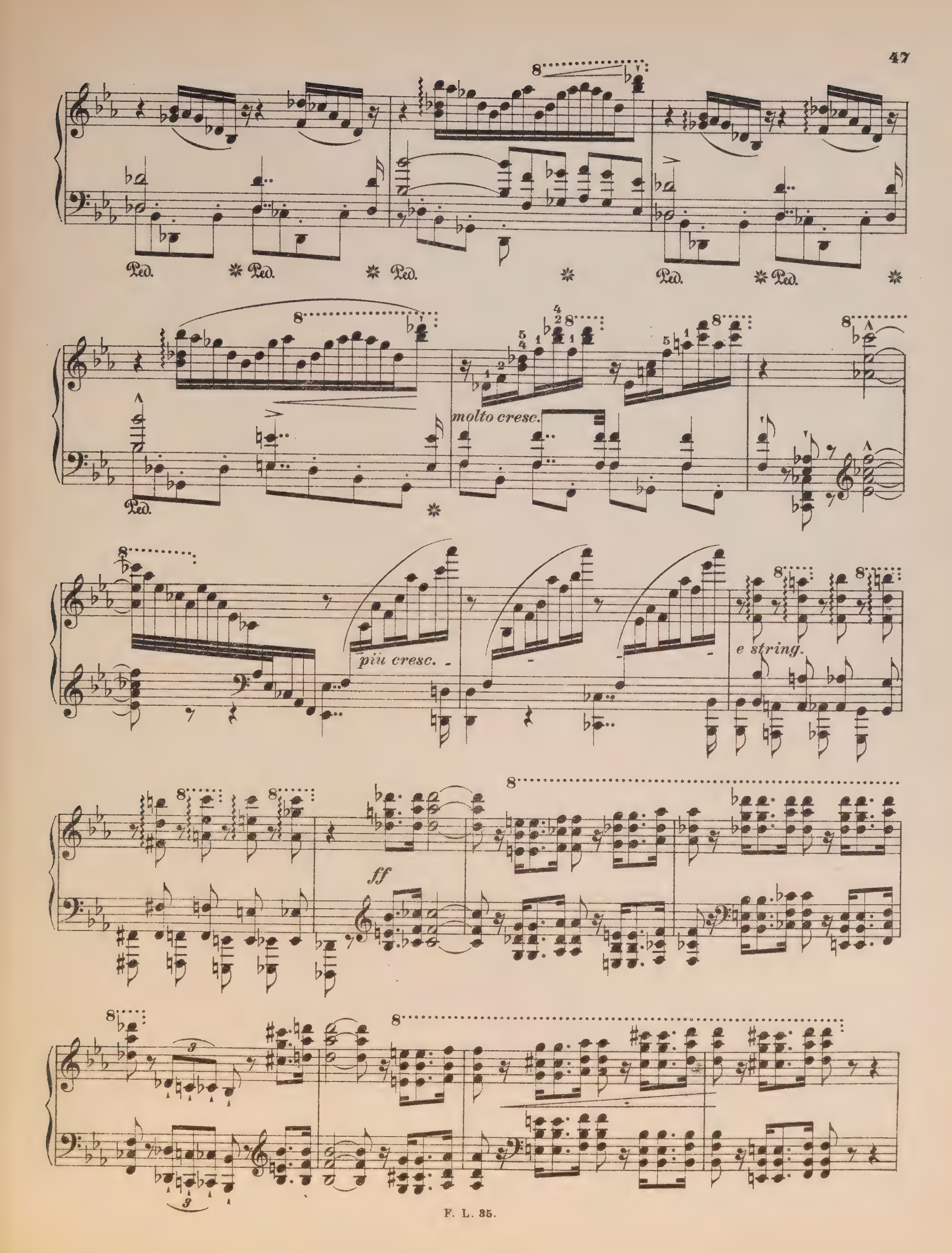
7.

Eroica.


Allegro.
ff
Ped.
ff
Ped.
ff
(M. M. 𝅗𝅥 = 126.)
sempre ff
Tempo di Marcia. (Un poco meno.) (𝅗𝅥 = 108.)
p un poco marcato il canto
poco cresc.


p sotto voce
ben pronunziato ed espressivo il canto
cresc.


rinf. espress.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.


Ped.
molto cresc.
piu cresc.
e string.
ff
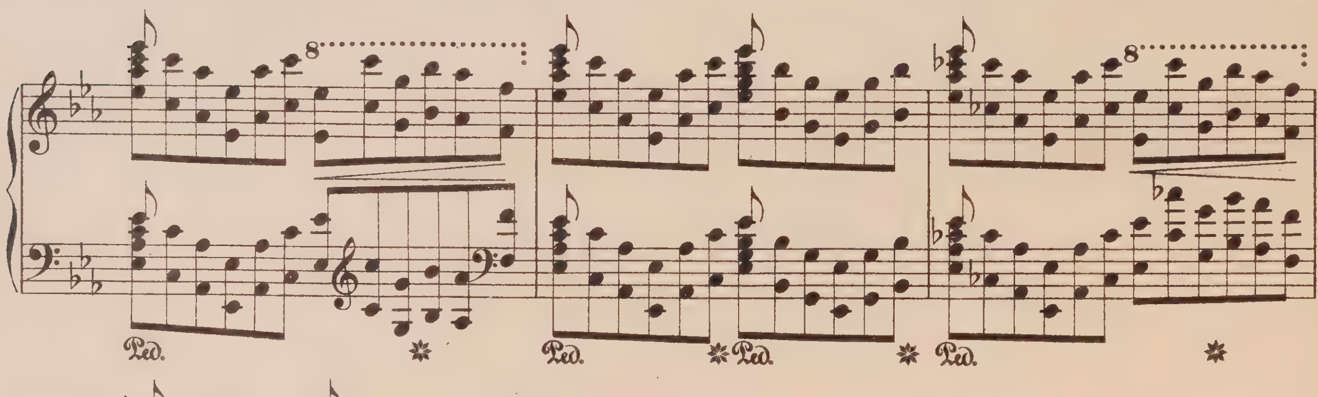
stacc. sempre
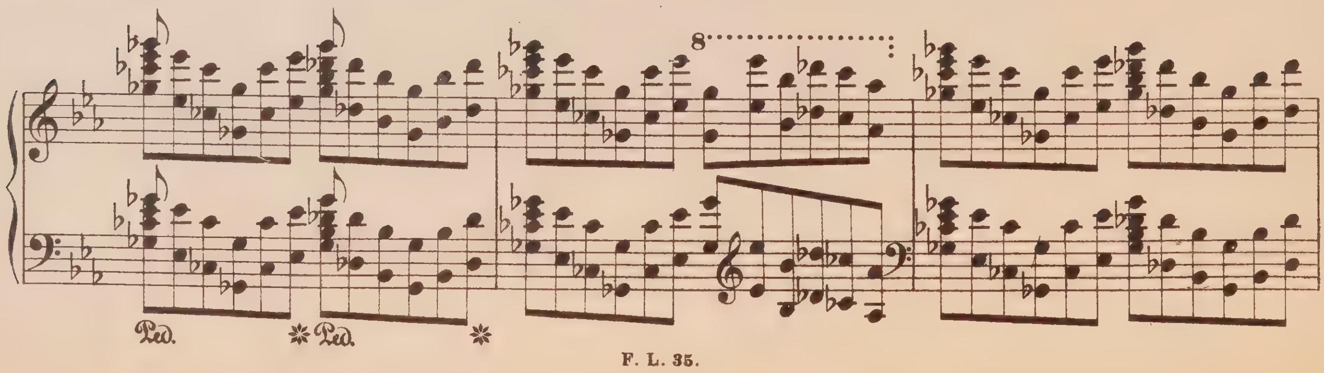
ff *con bravura*

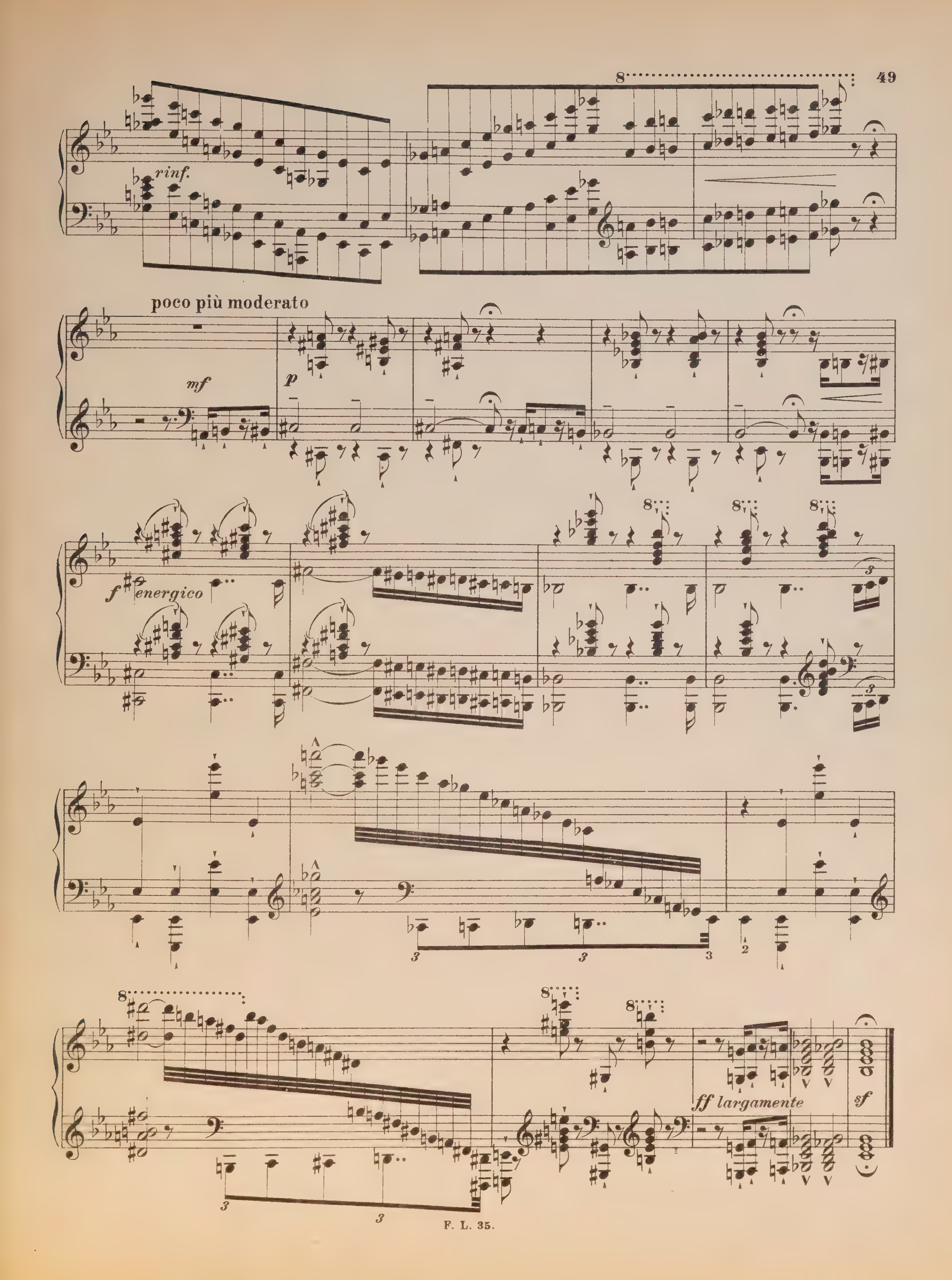
Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱



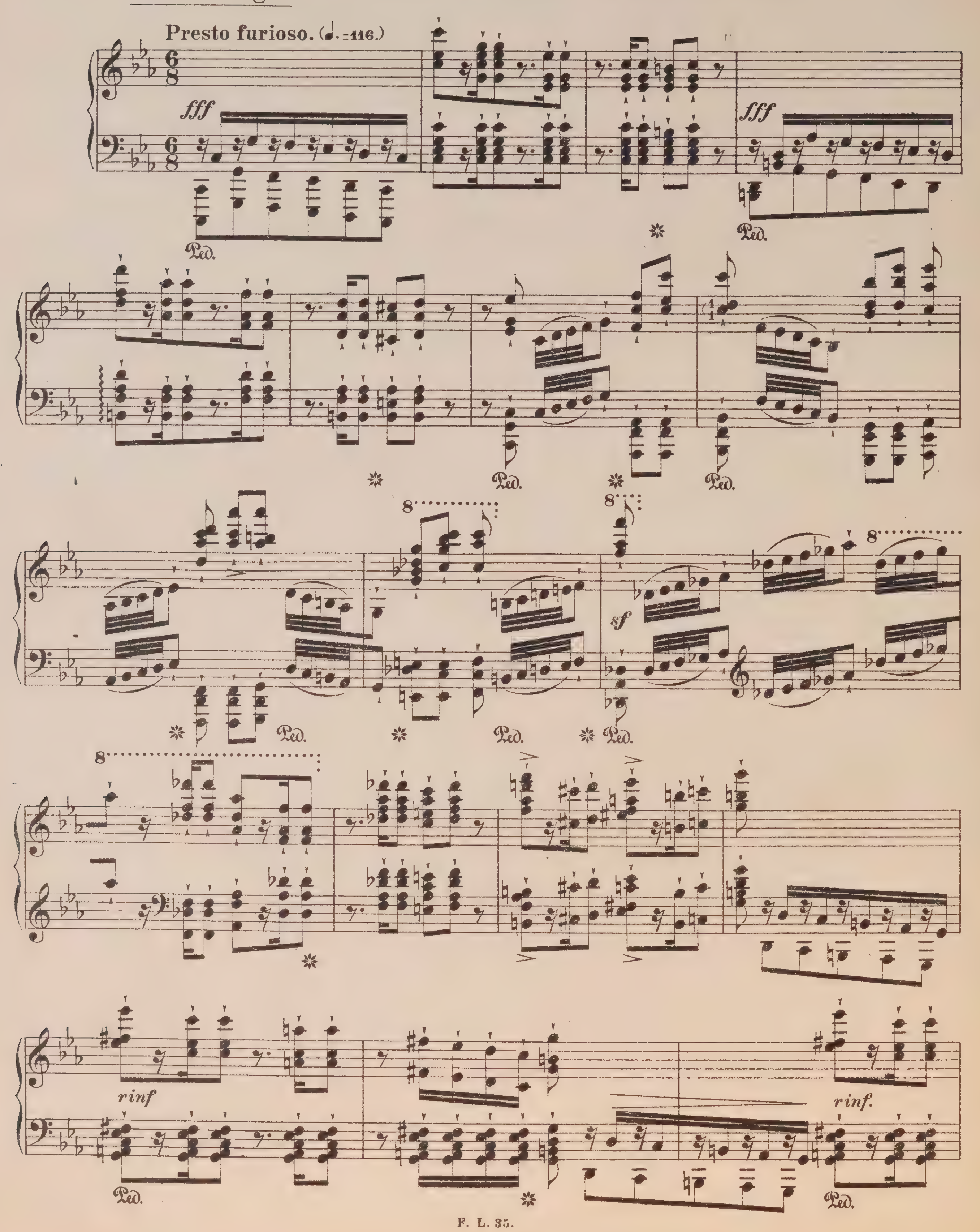


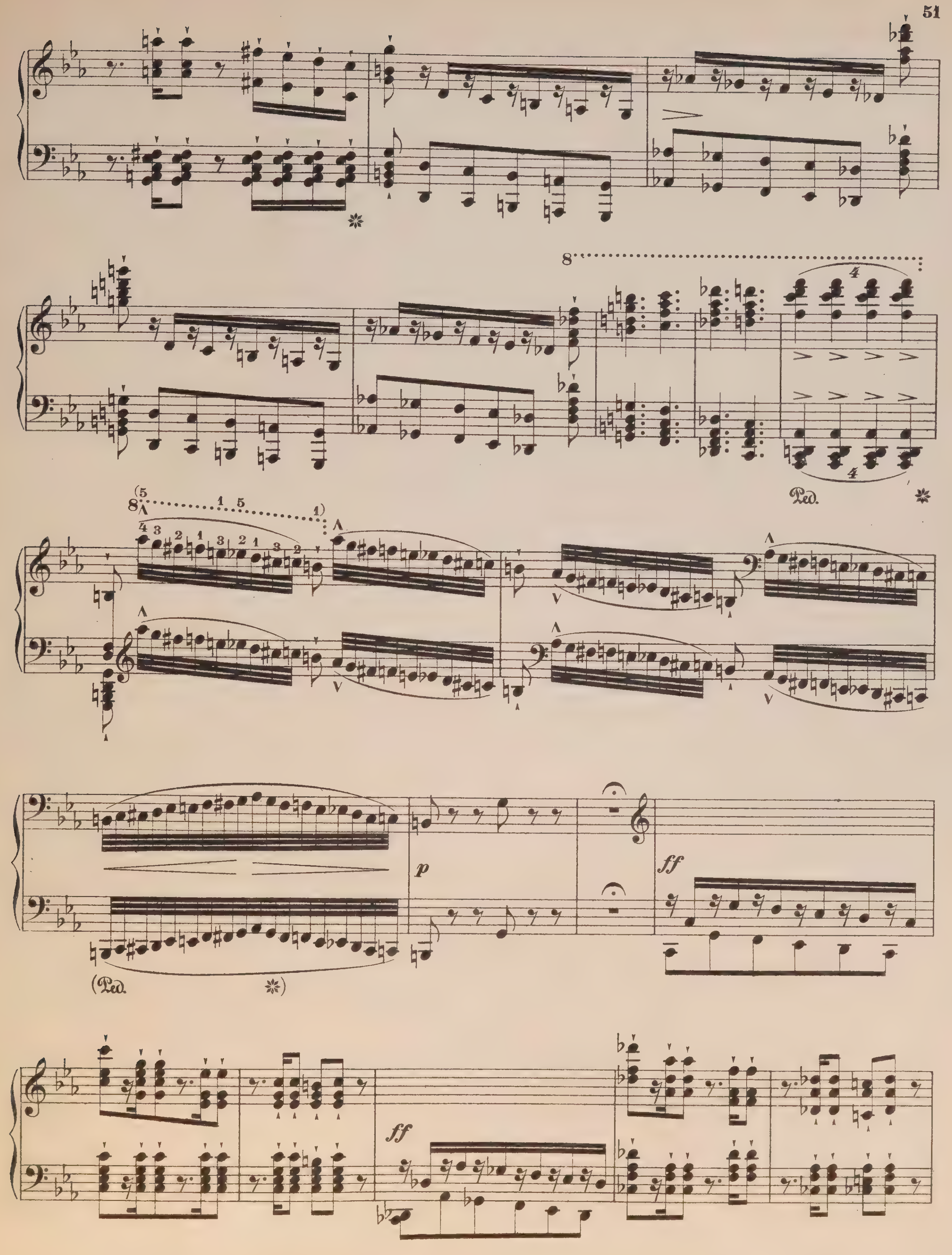


rinf.
poco più moderato
mf
p
f energico
ff largamente
sf

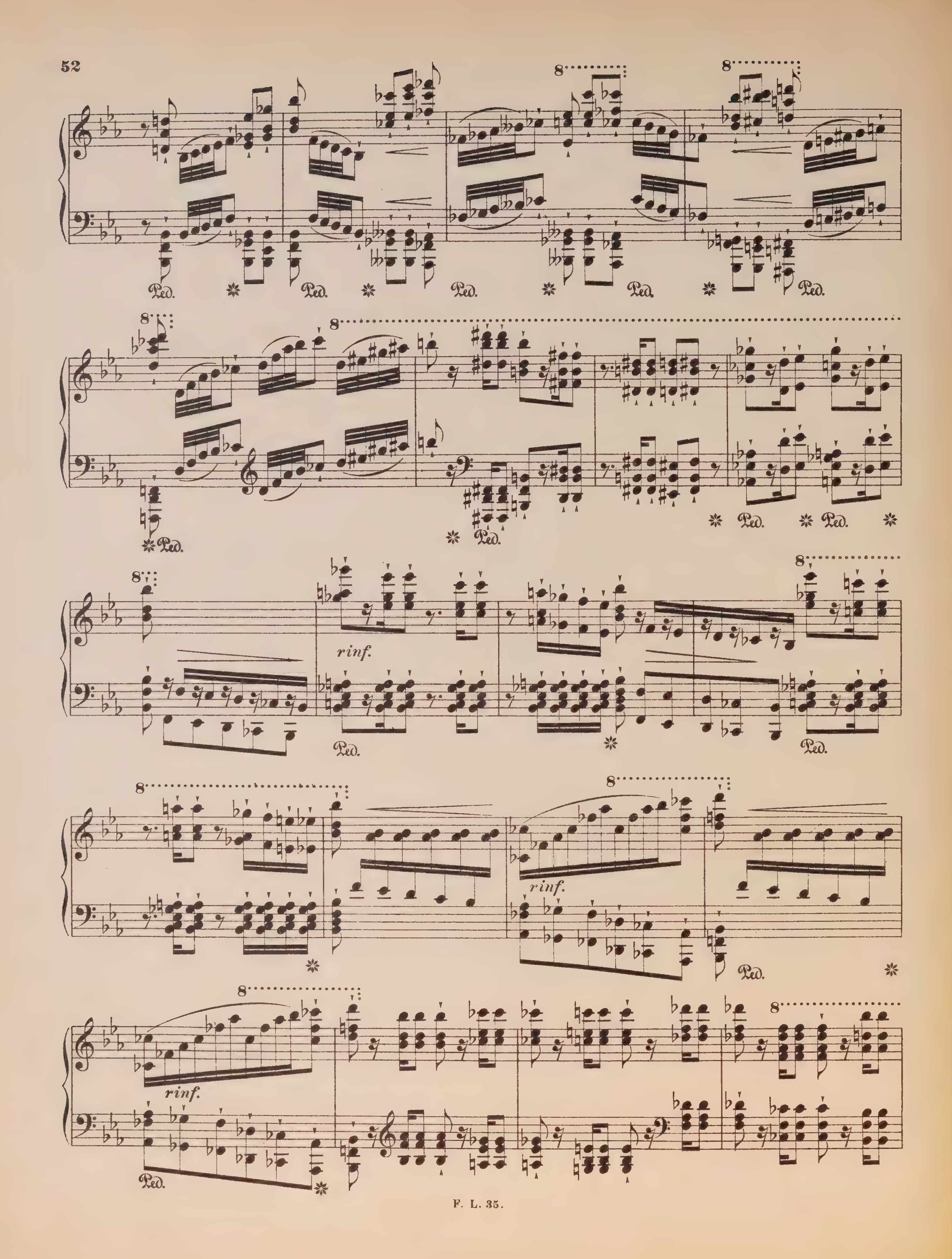
8.

Wilde Jagd. Le Chasseur maudit. Arthur's Chase.





8
8
4
4
(5
1 5
1)
4 3 2 1 3 2 1 3 2
Ped.
(Ped.
p
ff
ff



8
8
Ped.
8
8
Ped.
8
8
rinf.
Ped.
8
8
rinf.
Ped.
8
rinf.
8
Ped.



in tempo

mp ma sempre marcato e staccato

mf

Ped. ✲ Ped. ✲ Ped. ✲

8

cresc. - - - - *ff*

ten.

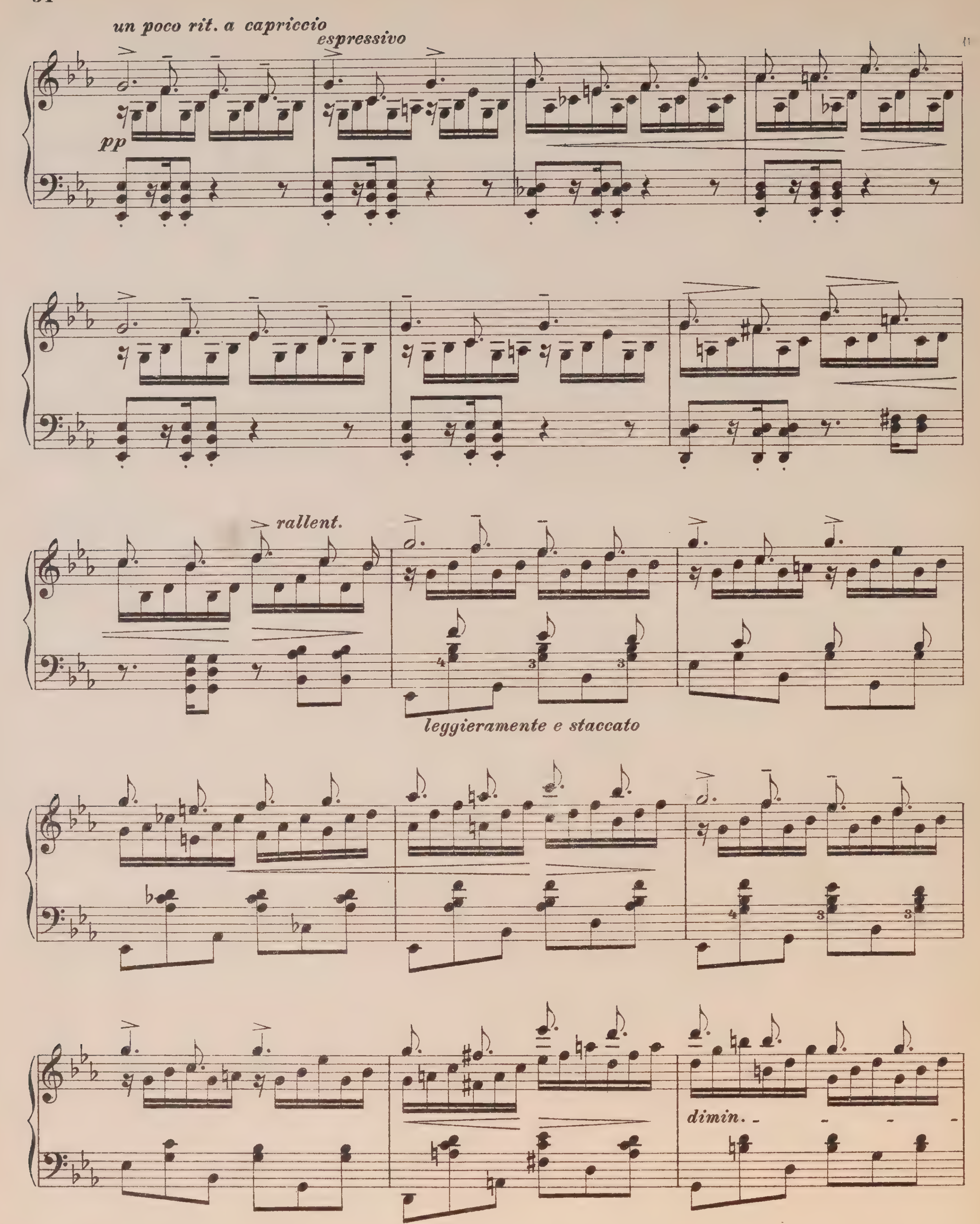
Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

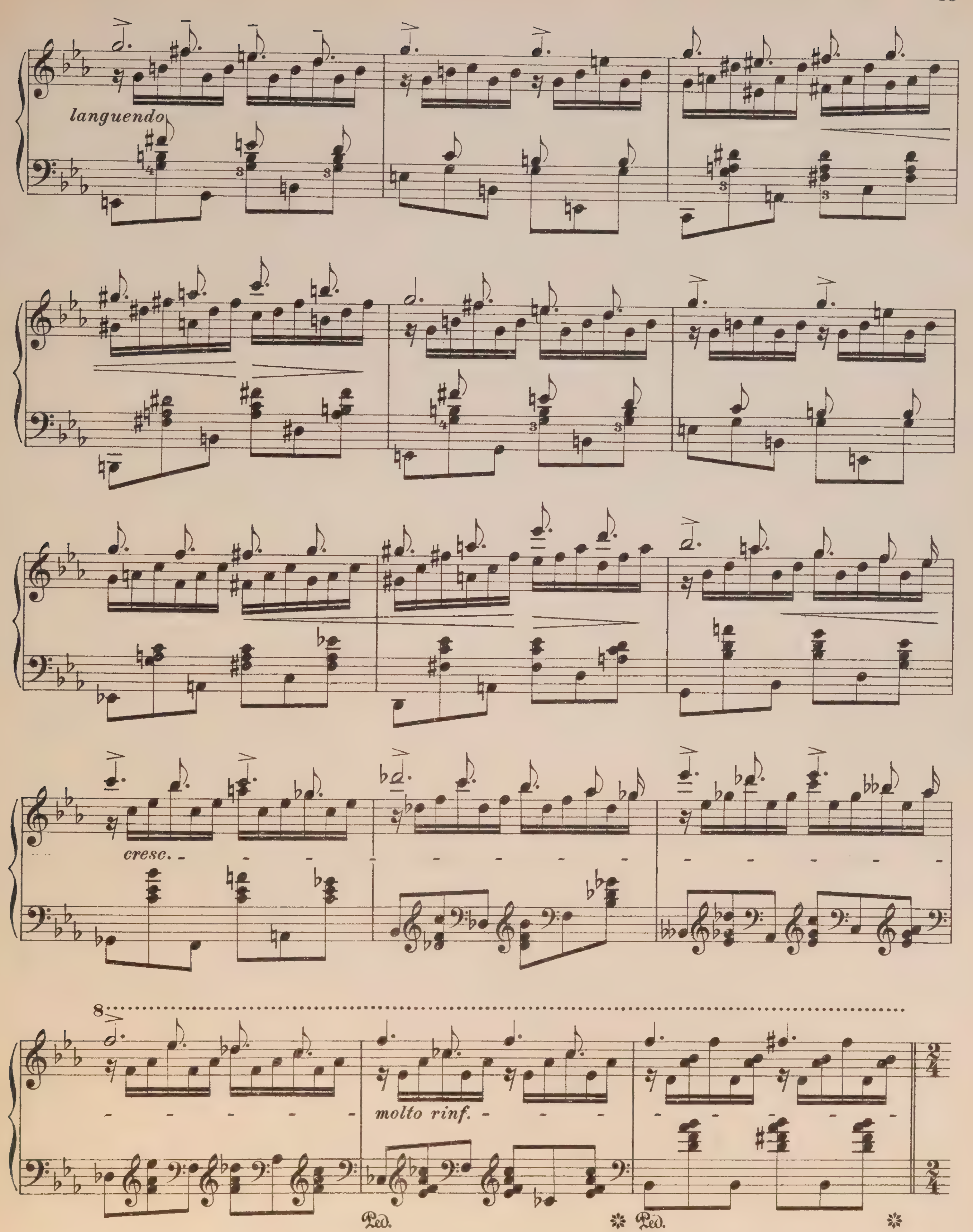
8

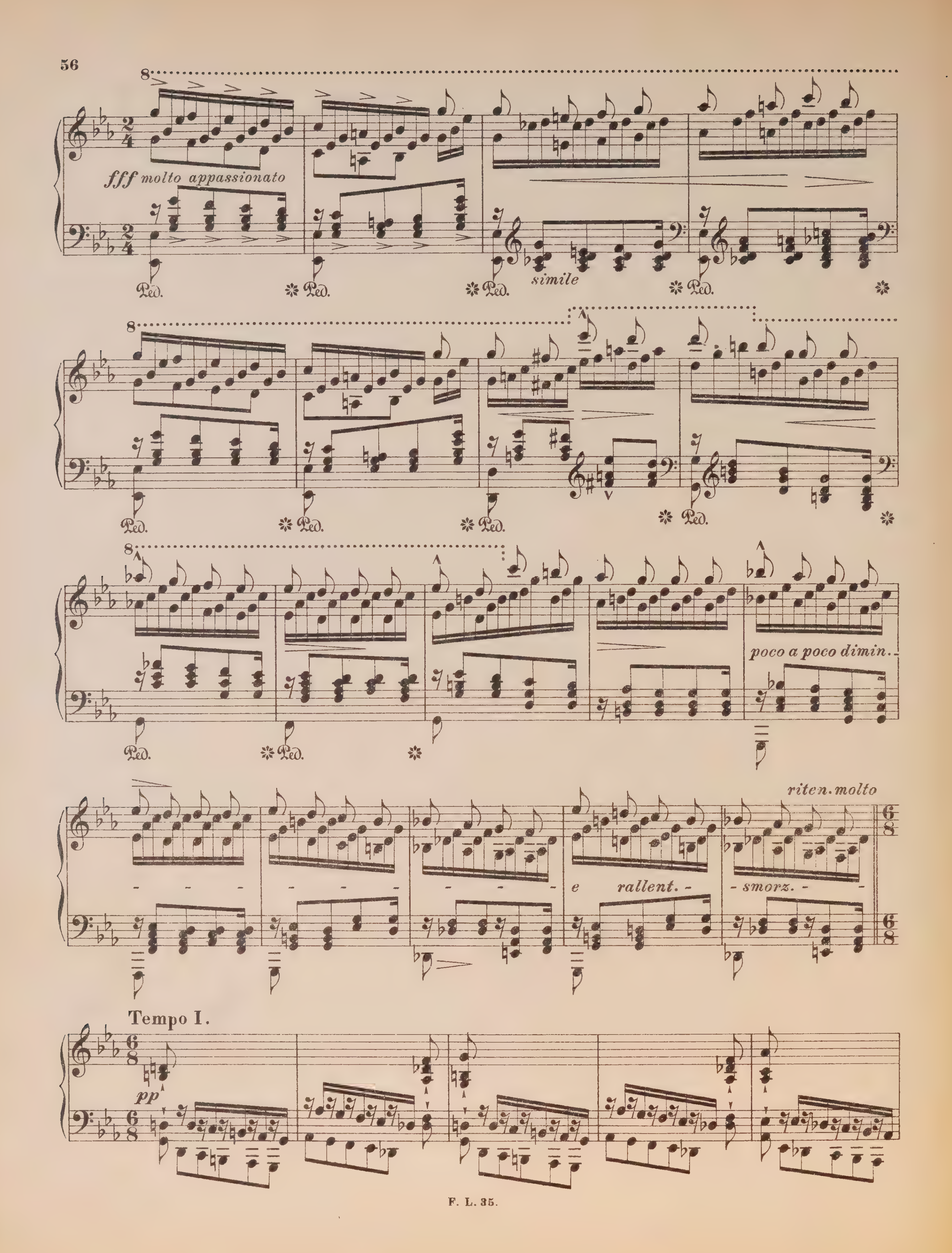
Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

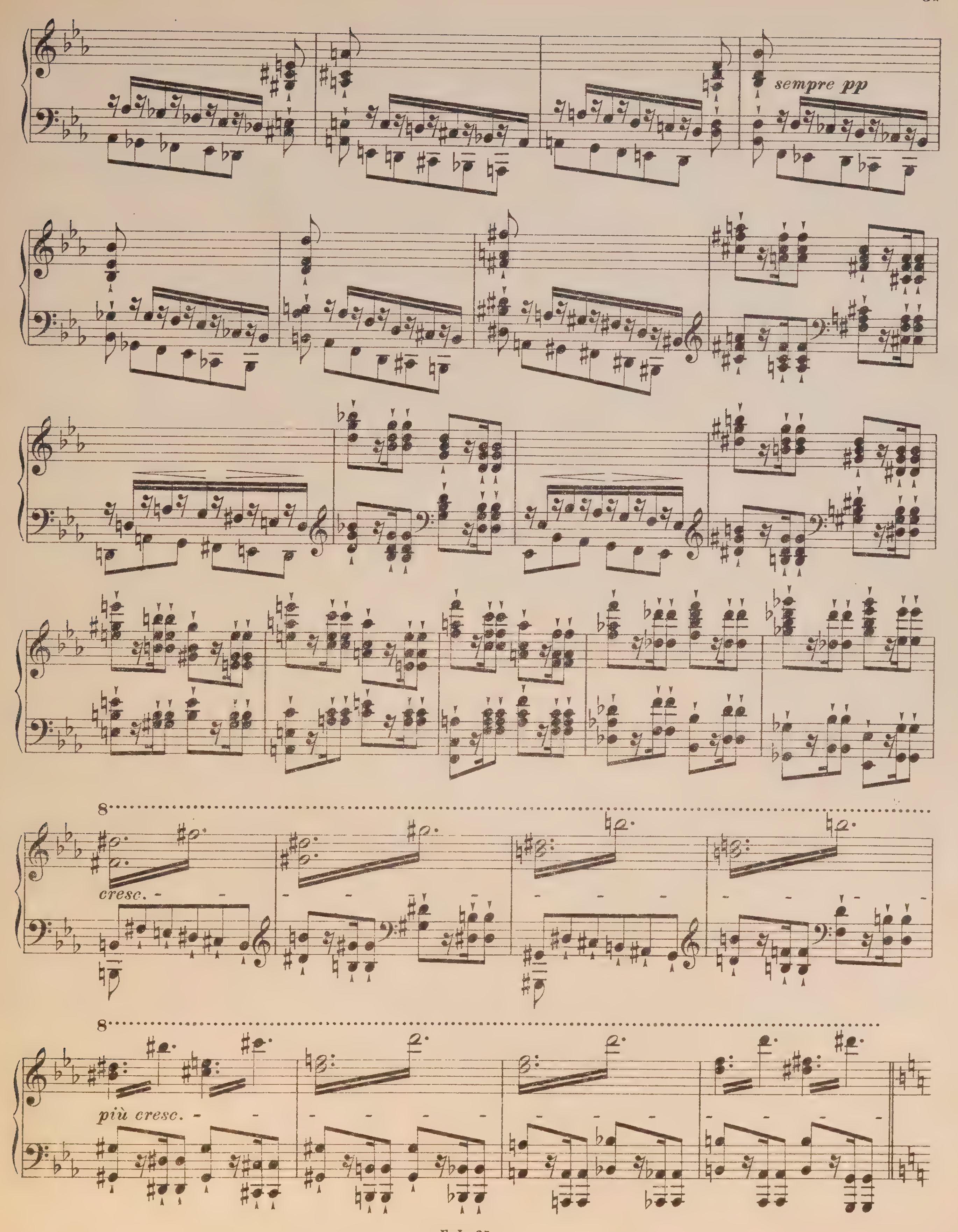
poco rallent.

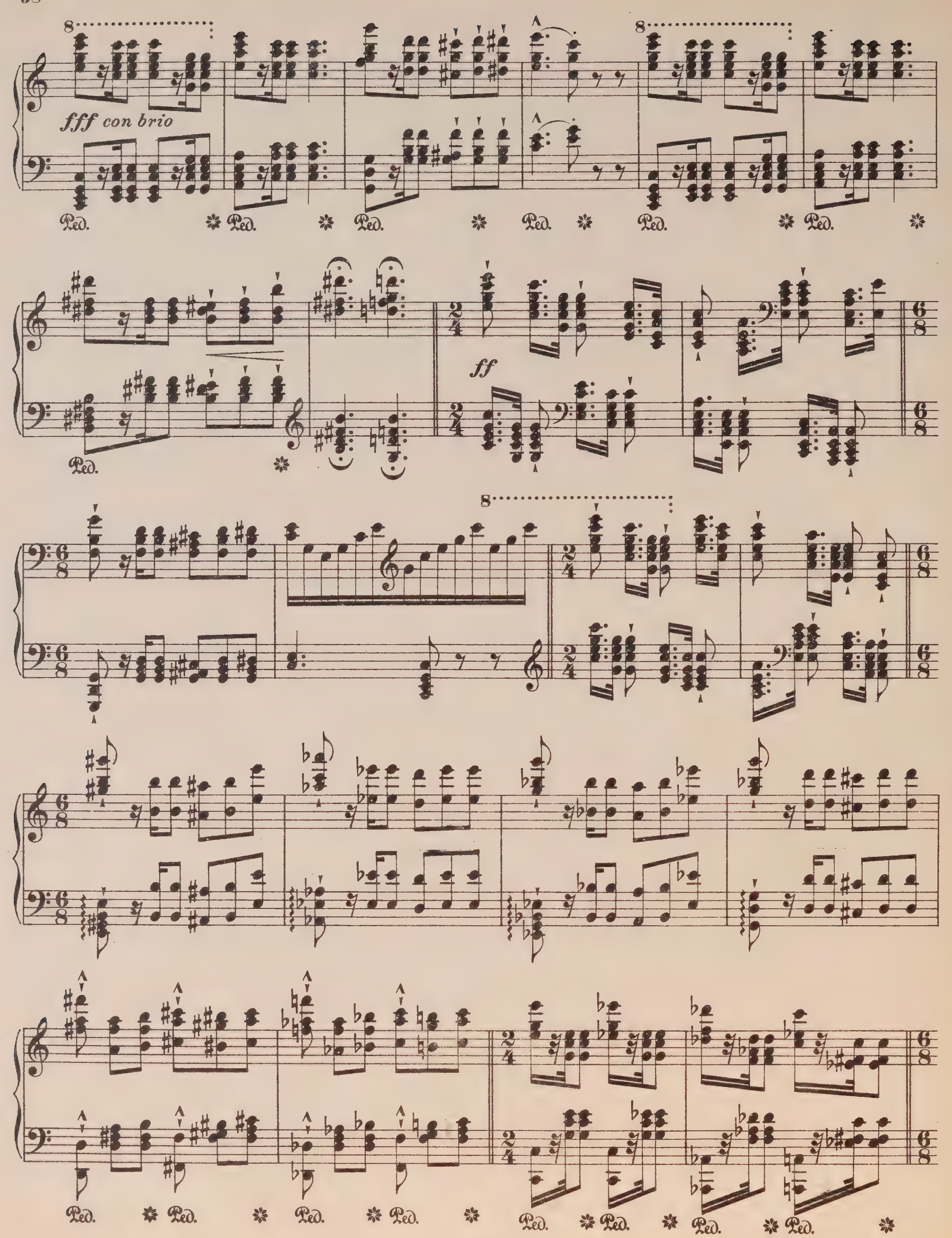
Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

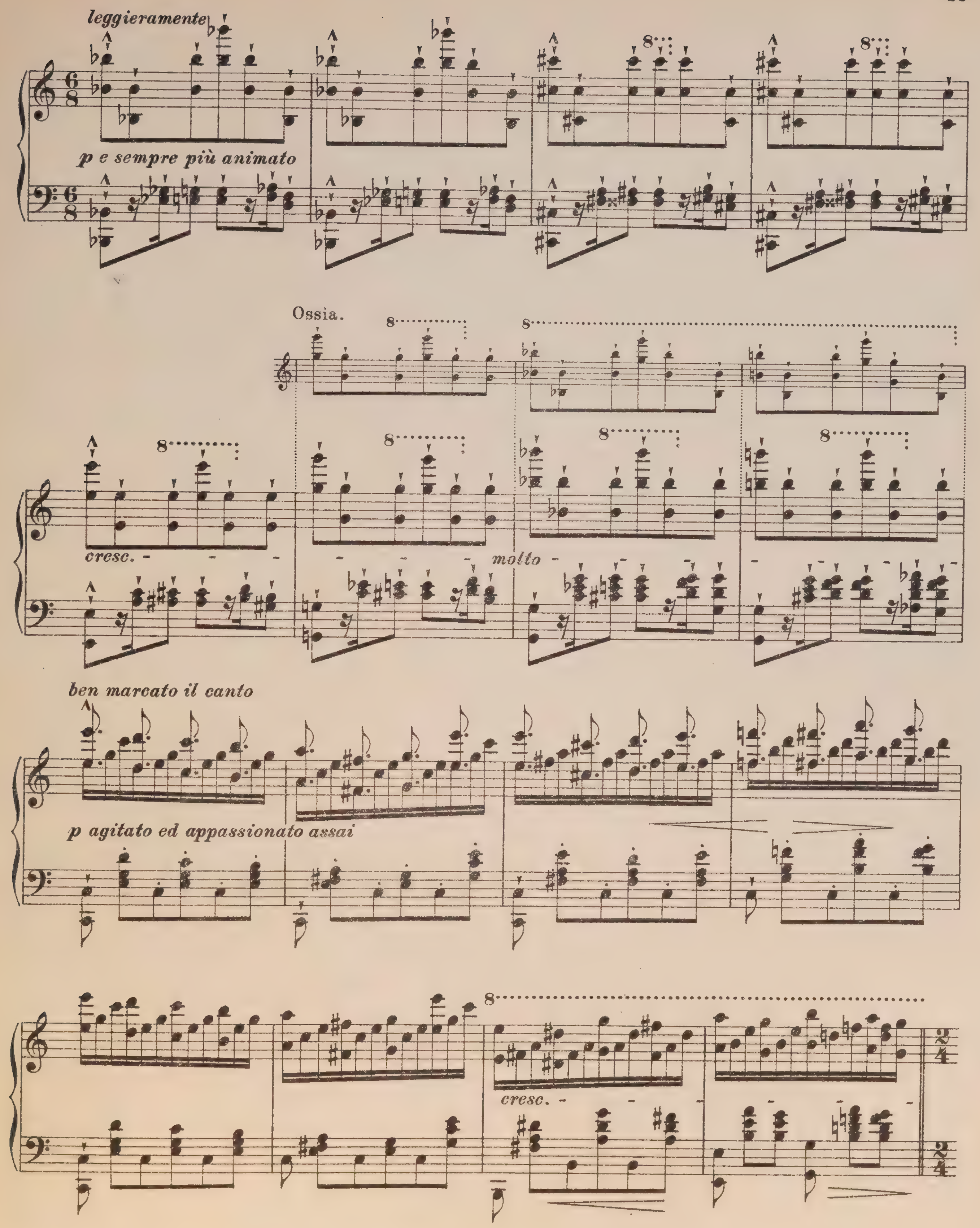

un poco rit. a capriccio
espressivo
pp
rallent.
leggieramente e staccato
dimin.

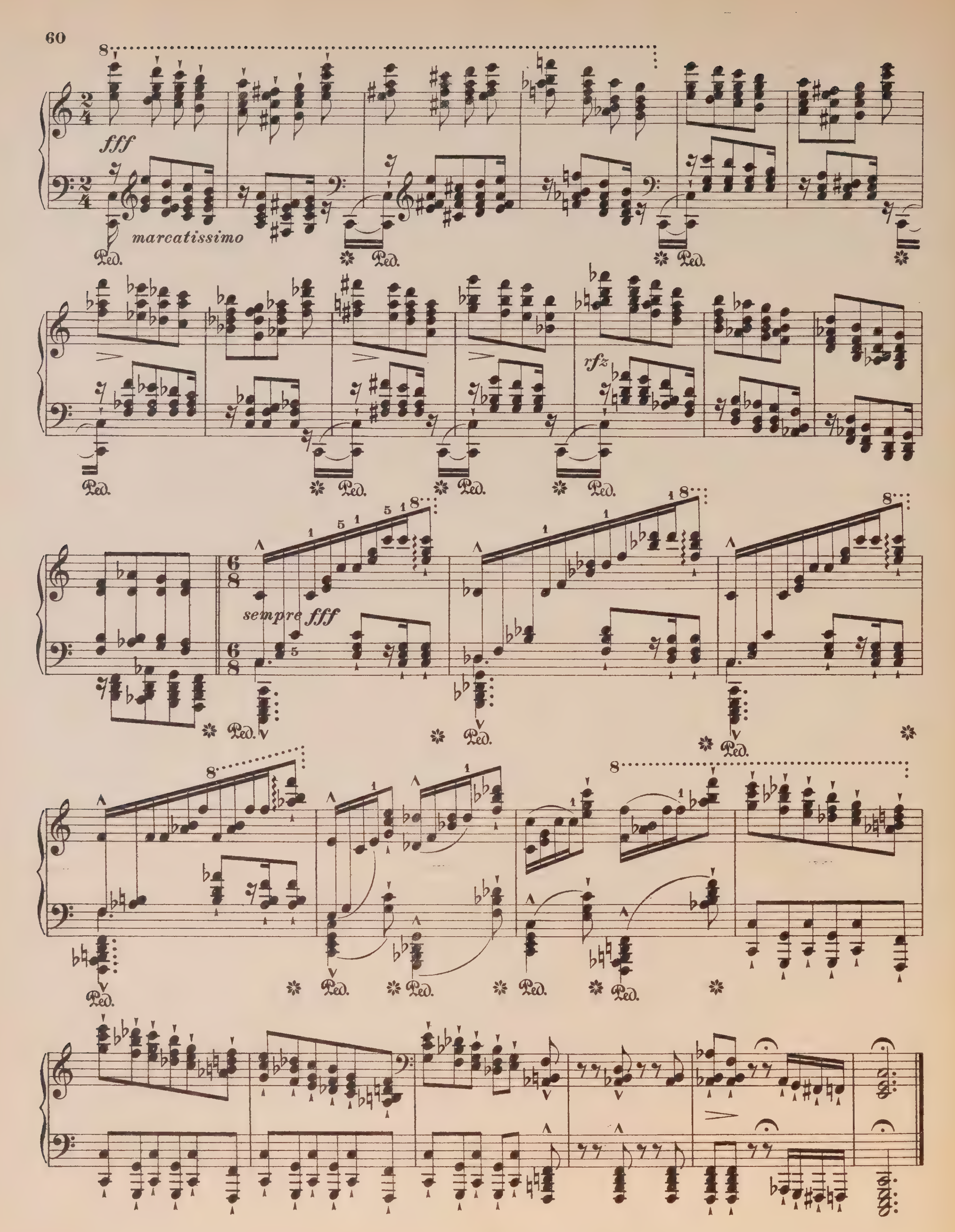

languendo
cresc.
8
molto rinf.
Ped.
Ped.


8
fff molto appassionato
Ped.
simile
8
8
poco a poco dimin.
riten. molto
e rallent.
smorz.
Tempo I.
pp


sempre pp
8
cresc.
8
più cresc.

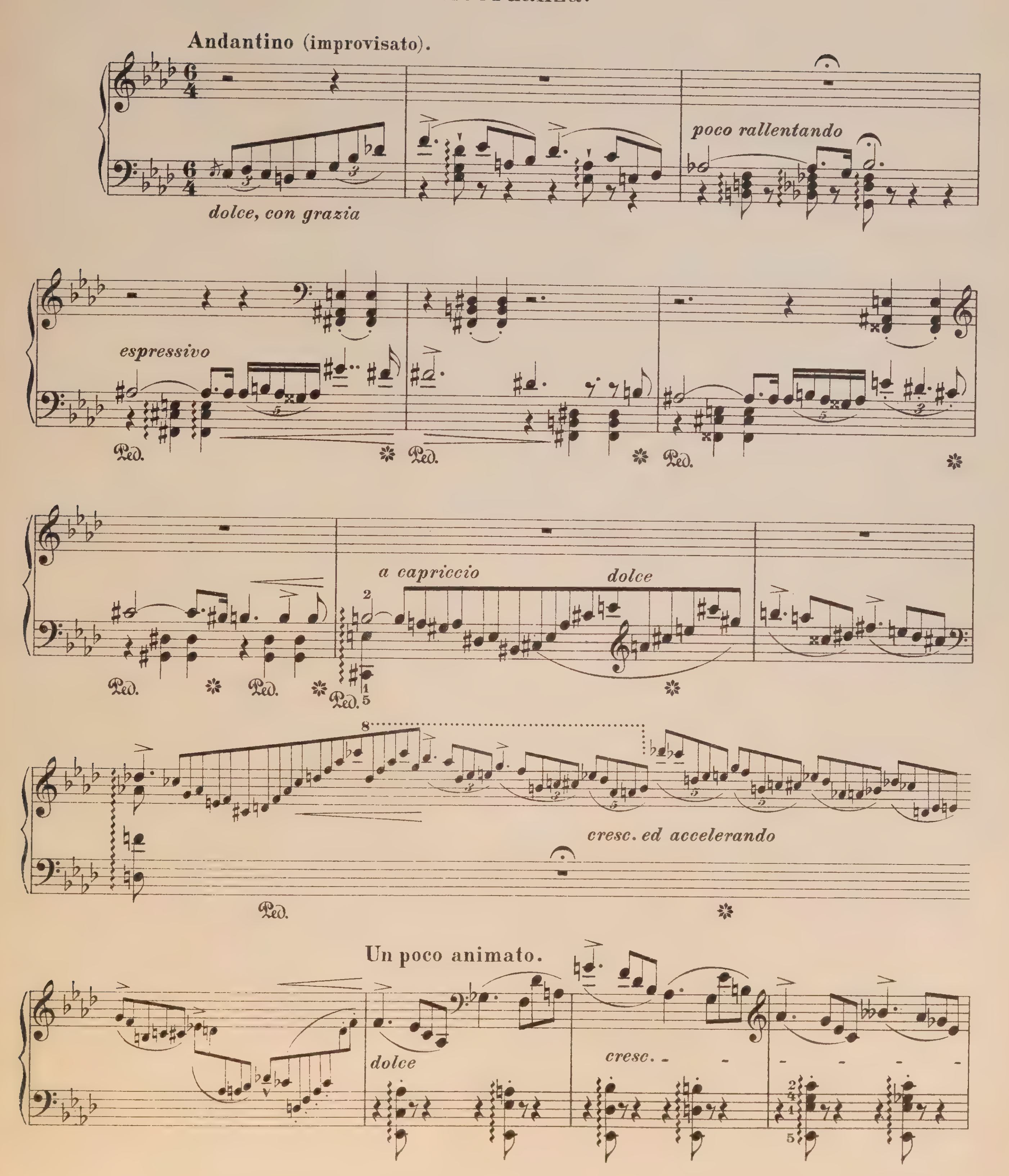

fff con brio
Ped.
ff

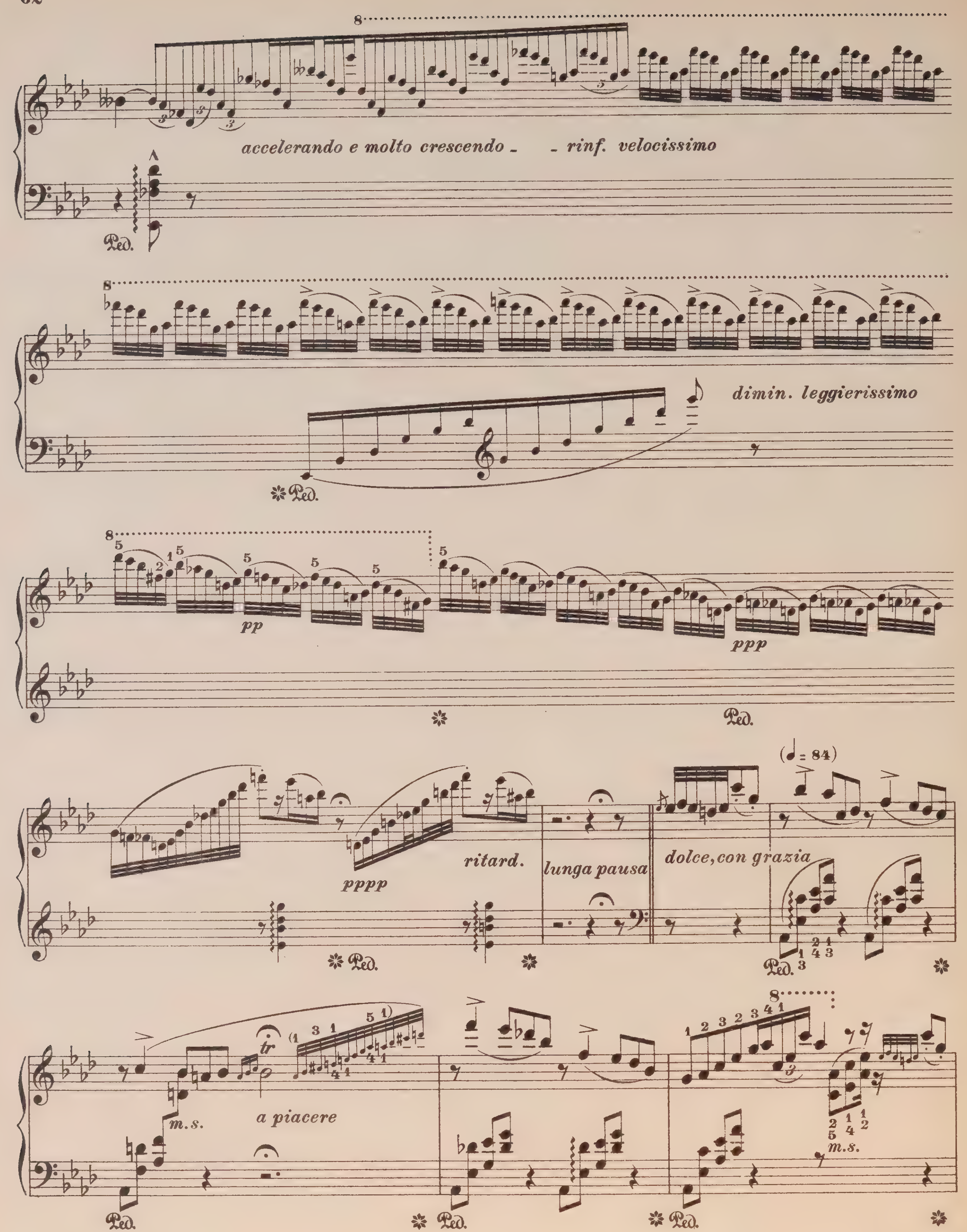

leggieramente
p e sempre più animato
Ossia.
cresc.
molto
ben marcato il canto
p agitato ed appassionato assai
cresc.

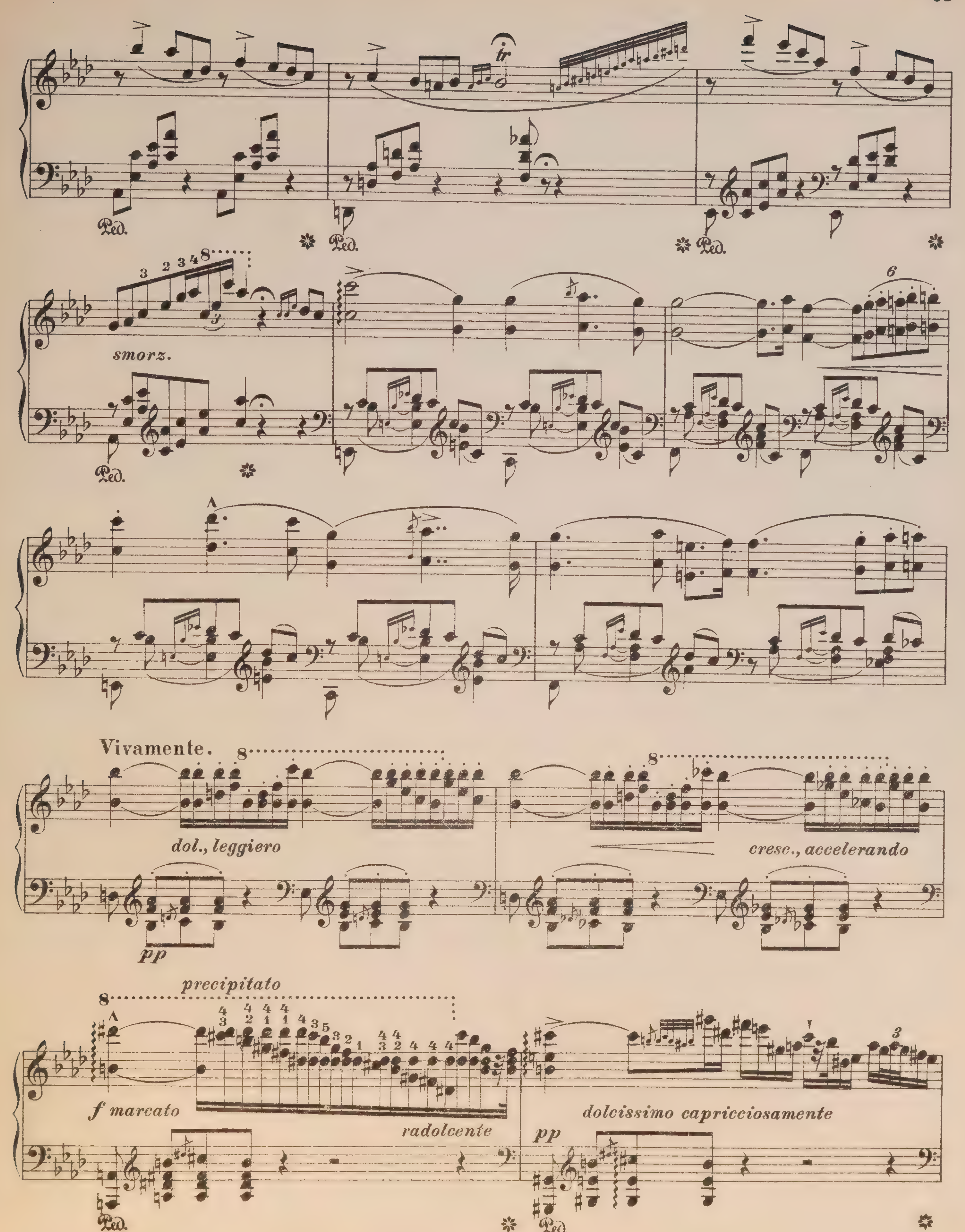

fff
marcatissimo
rfz
sempre fff

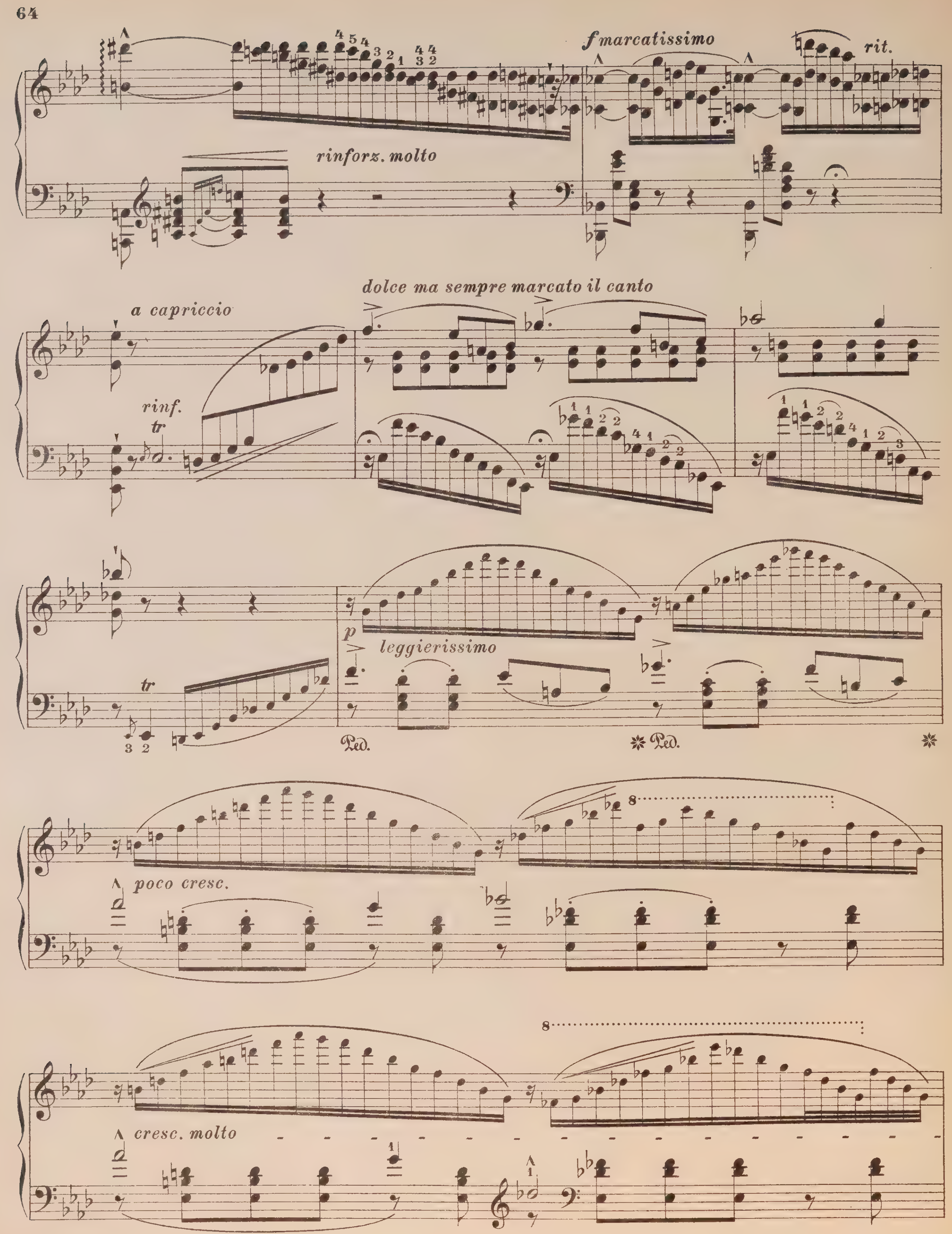
9

Ricordanza.

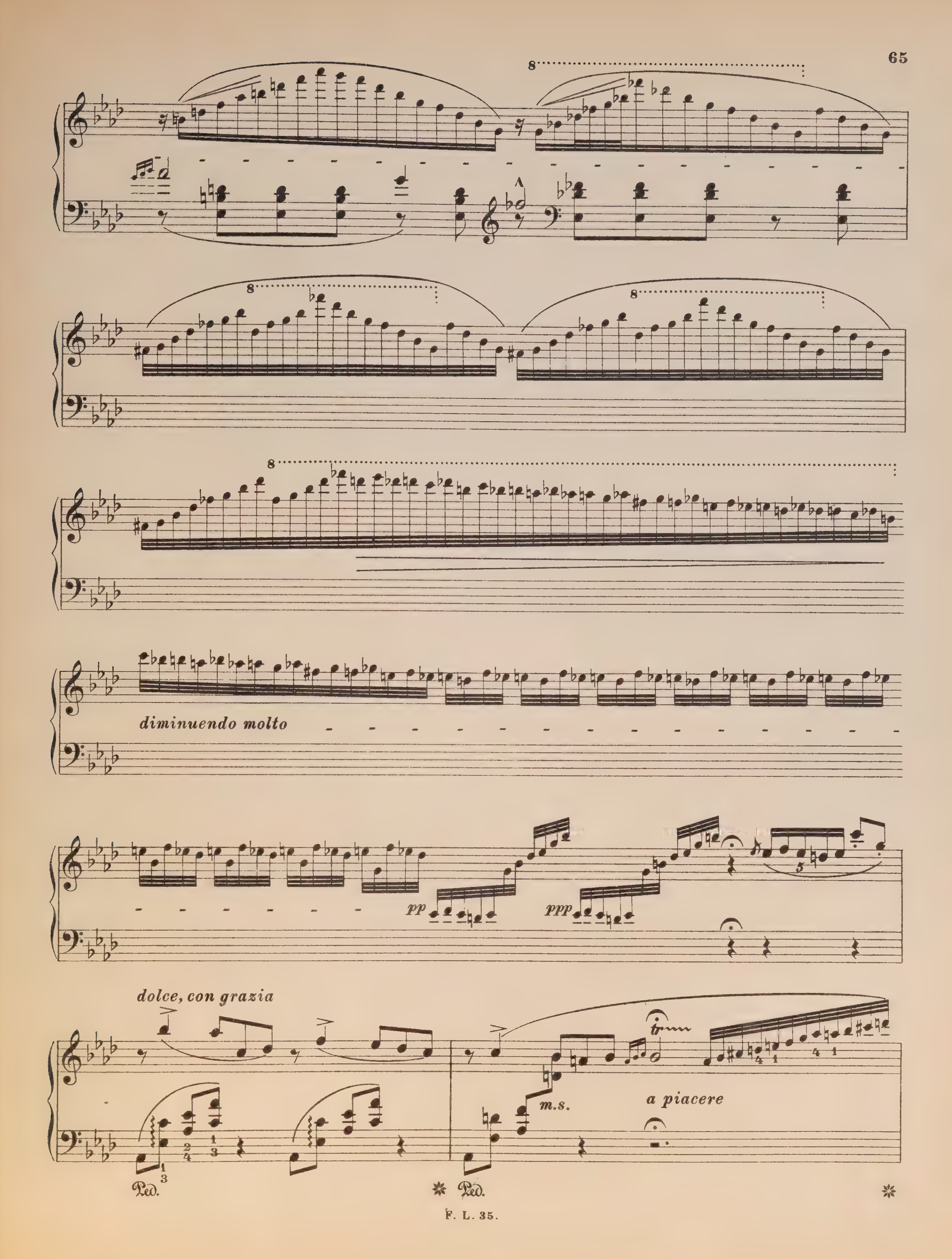



accelerando e molto crescendo - - rinf. velocissimo
Ped.
dimin. leggierissimo
Ped.
pp
ppp
Ped.
(♩ = 84)
pppp
ritard.
lunga pausa
dolce, con grazia
Ped.
Ped.
Ped.
m.s.
a piacere
tr
Ped.
Ped.
Ped.
m.s.

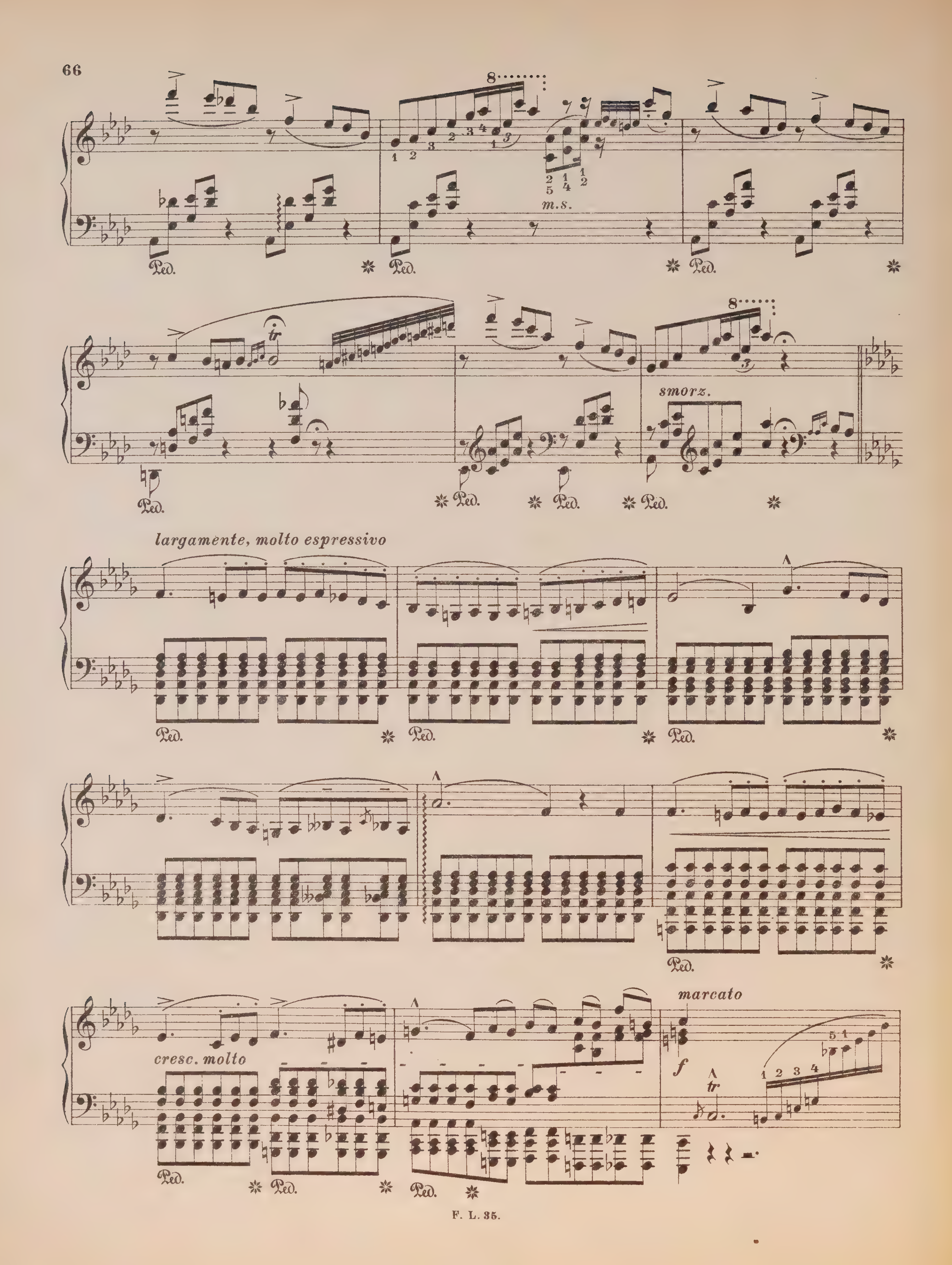

tr
Ped.
smorz.
Vivamente.
dol., leggiero
pp
cresc., accelerando
precipitato
f marcato
radolcente
pp
dolcissimo capricciosamente

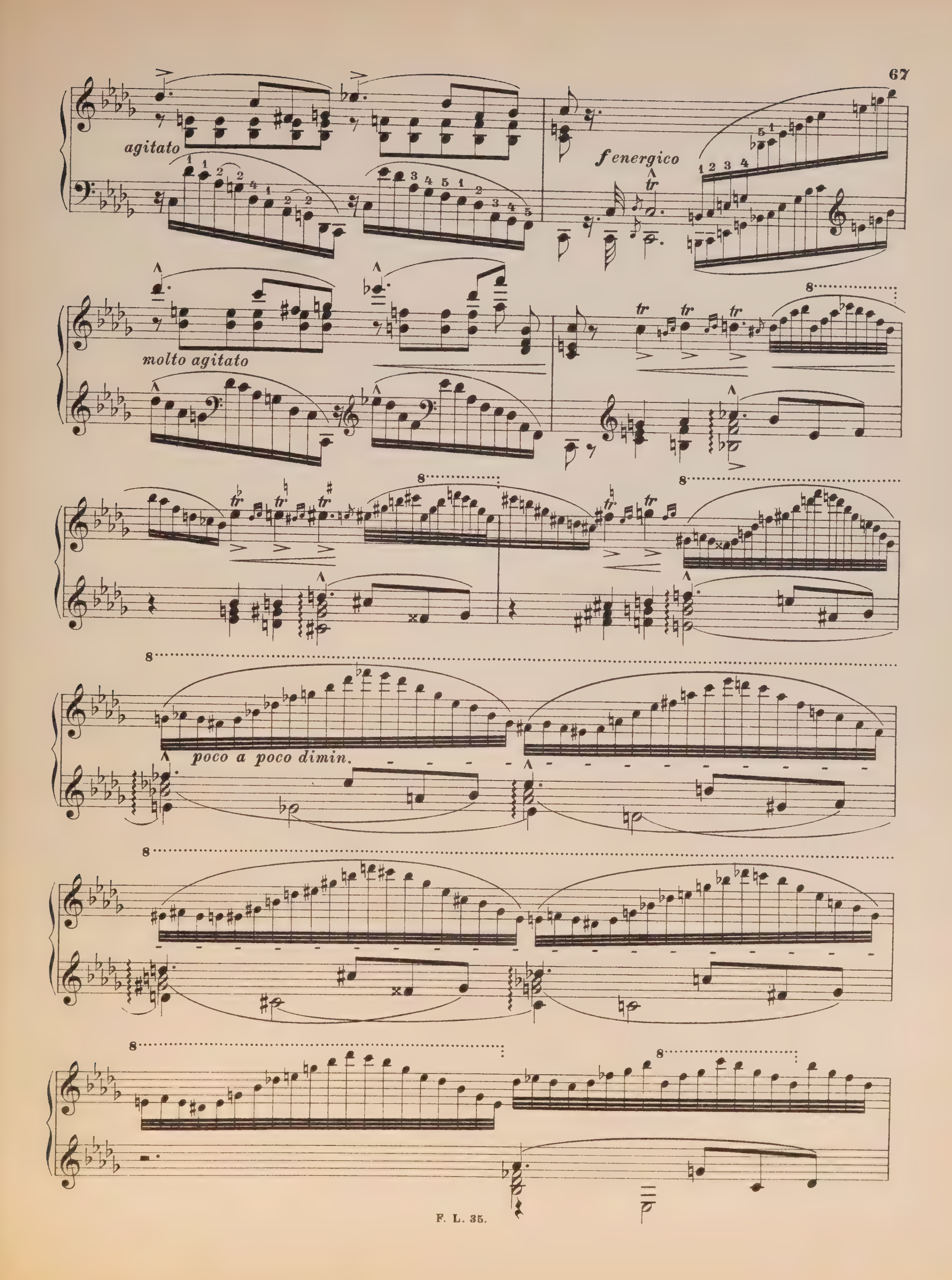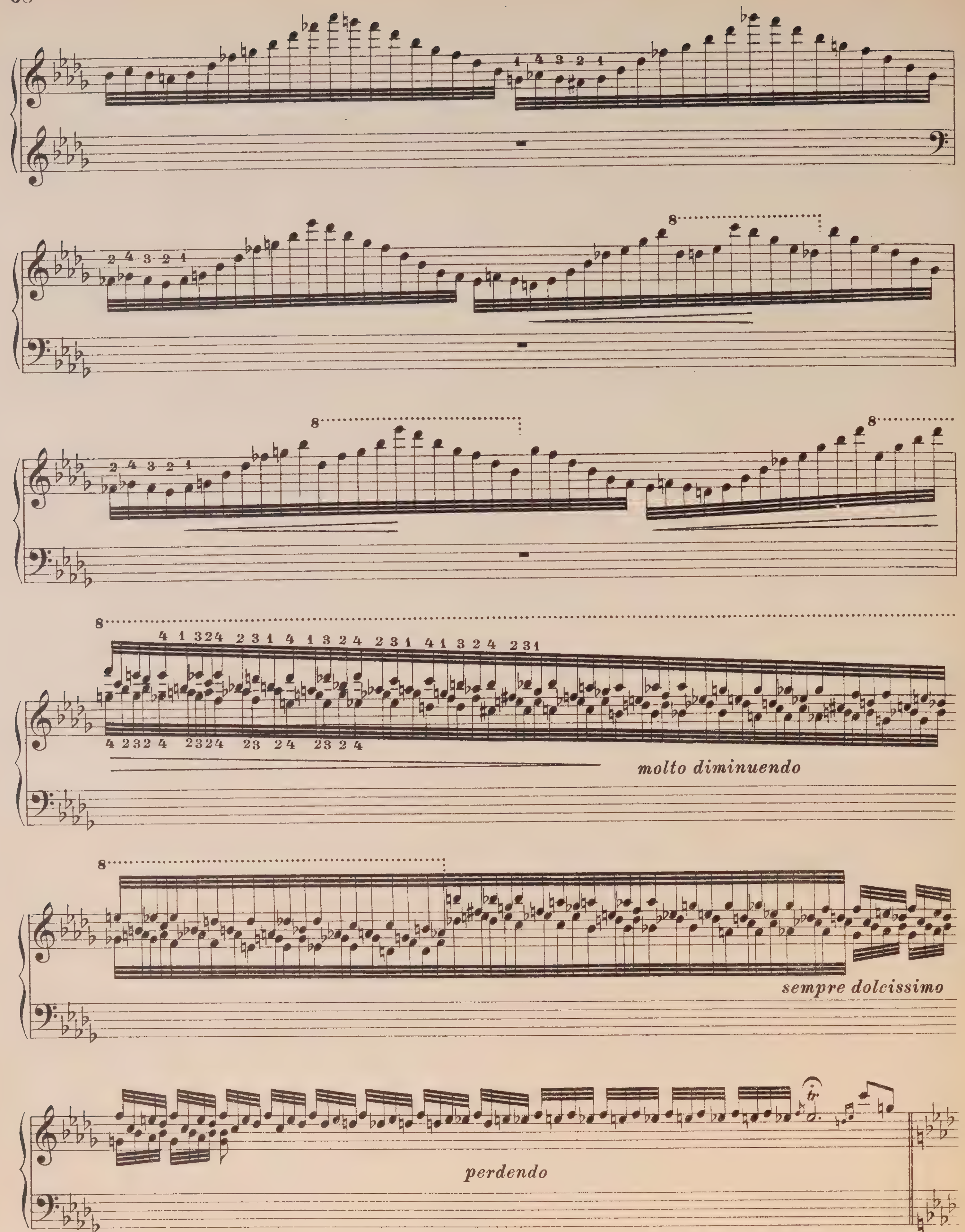


f marcatissimo
rit.
rinforz. molto
a capriccio
dolce ma sempre marcato il canto
rinf.
tr
p
leggierissimo
tr
Ped.
Ped.
poco cresc.
8
8
cresc. molto

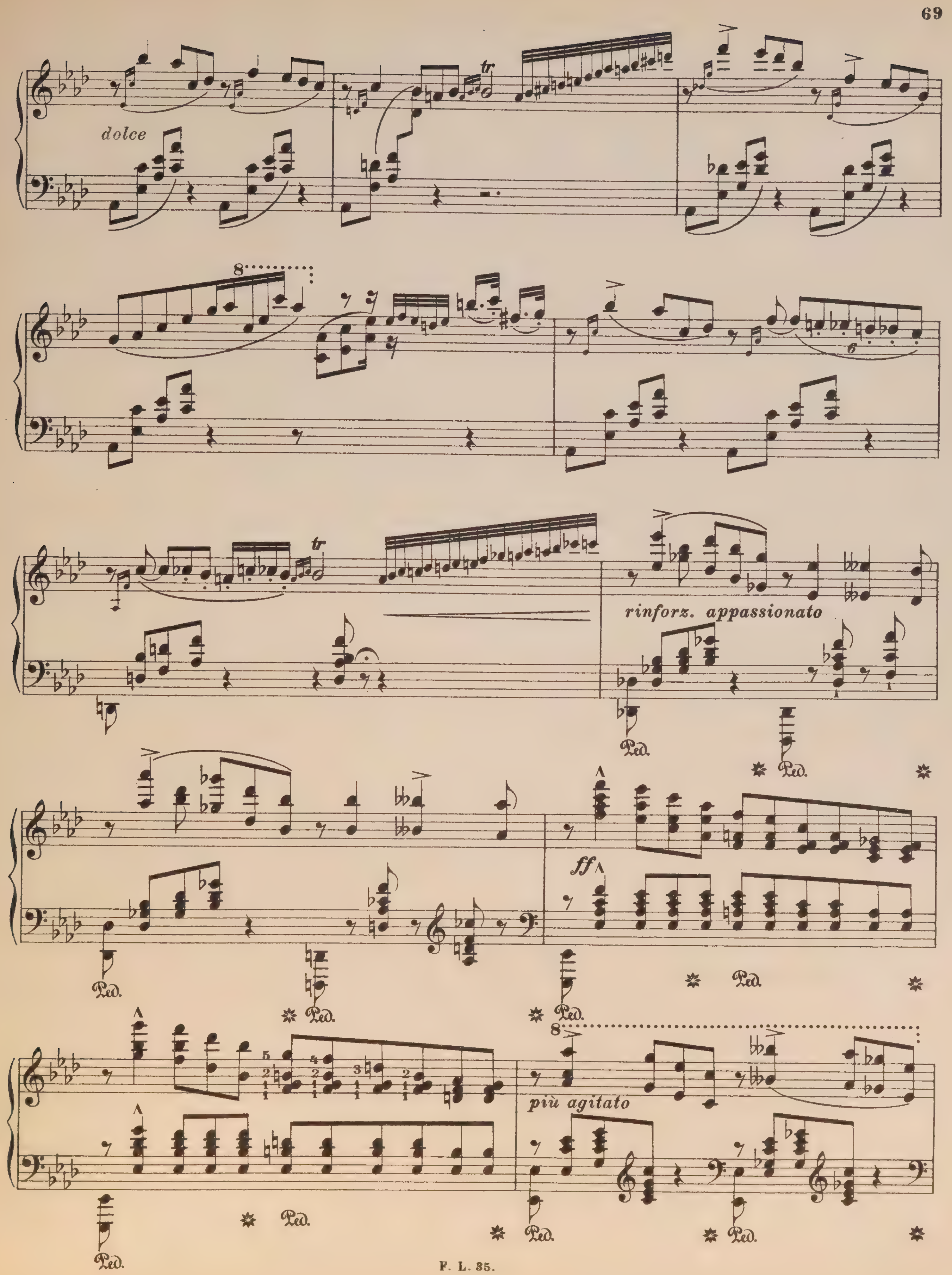


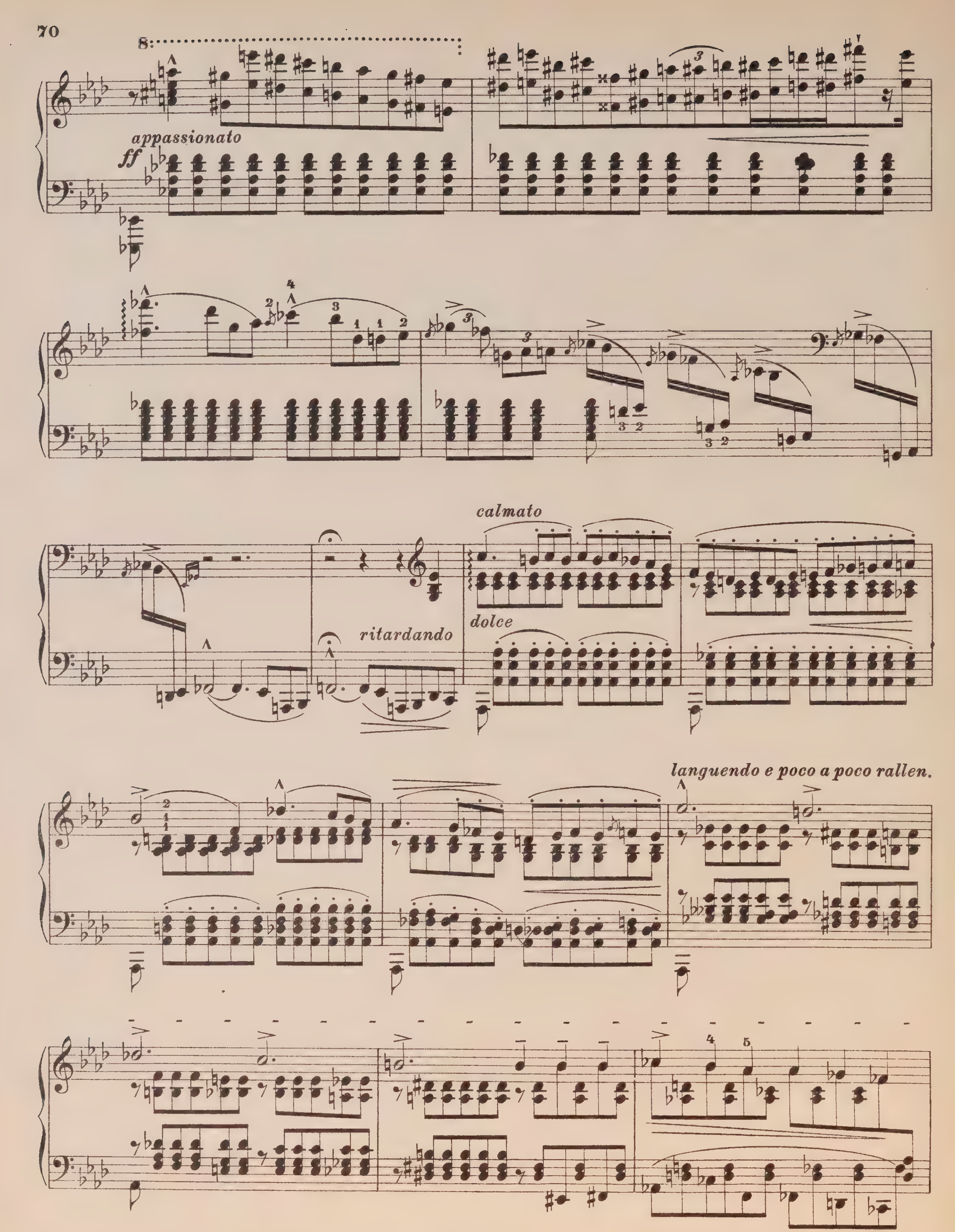
8
8
8
8
diminuendo molto
pp
ppp
5
dolce, con grazia
m.s.
a piacere
Ped.
Ped.
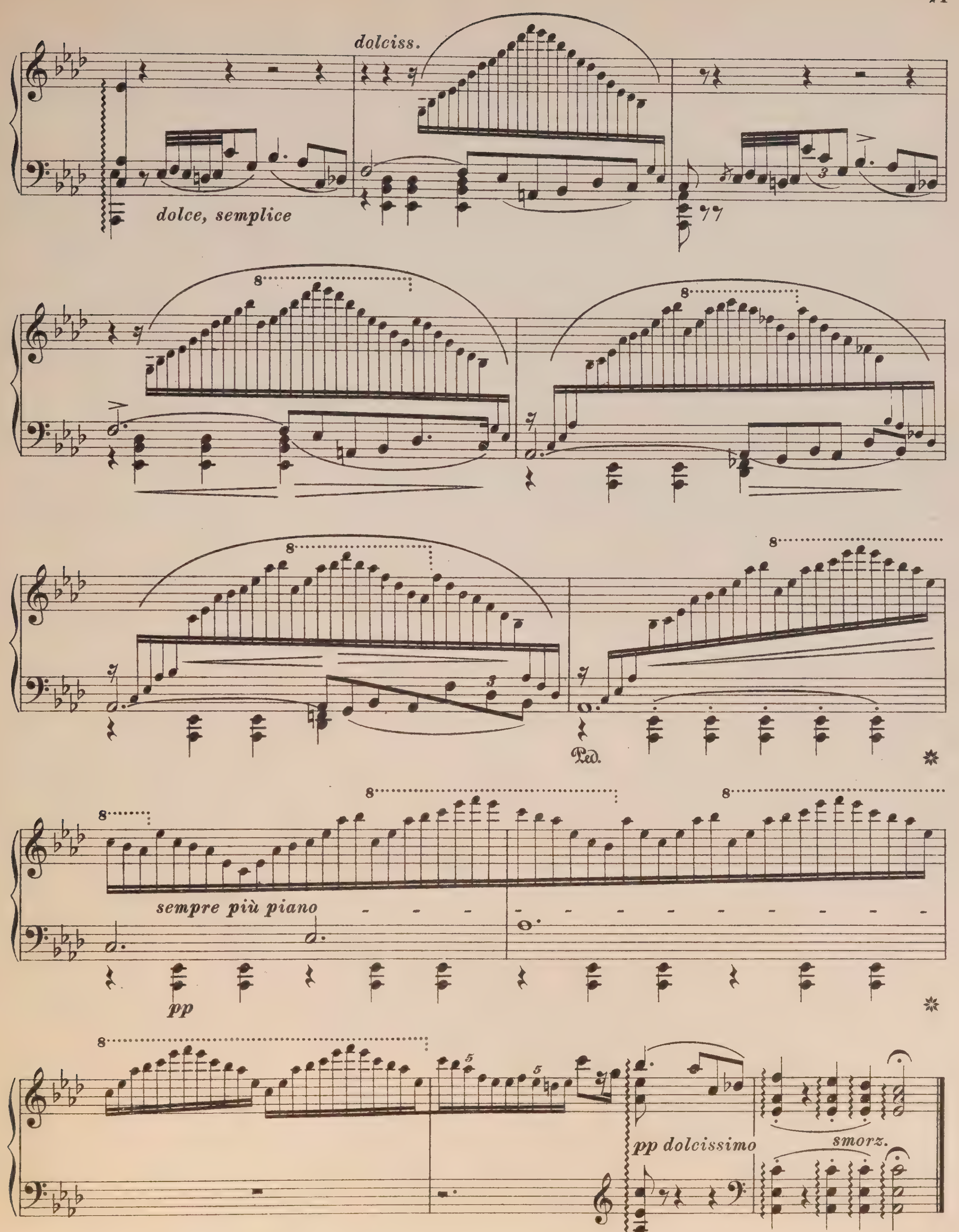

m.s.
smorz.
largamente, molto espressivo
cresc. molto
marcato
f
tr


agitato
f energico
molto agitato
poco a poco dimin.

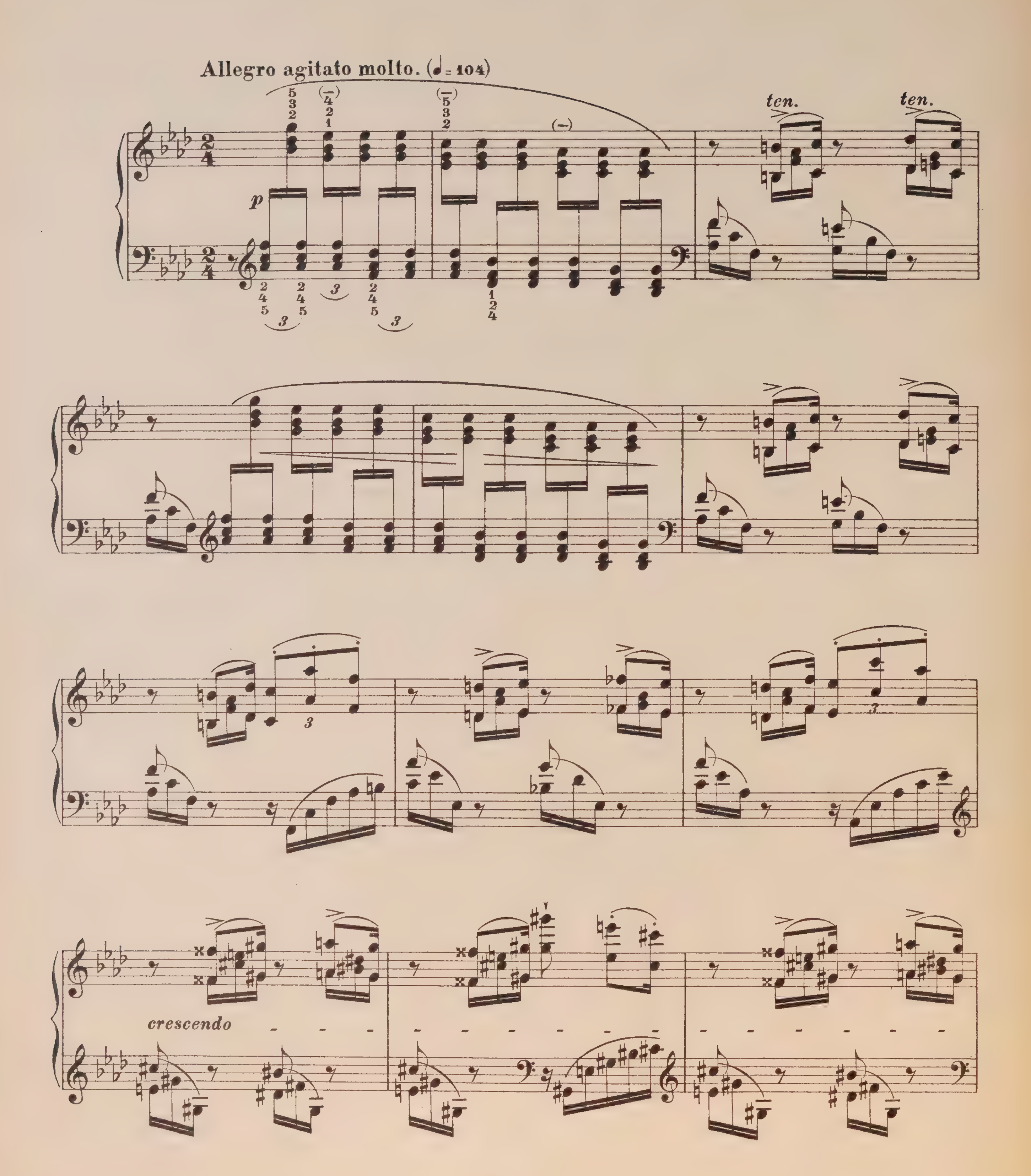

molto diminuendo
sempre dolcissimo
perdendo
tr

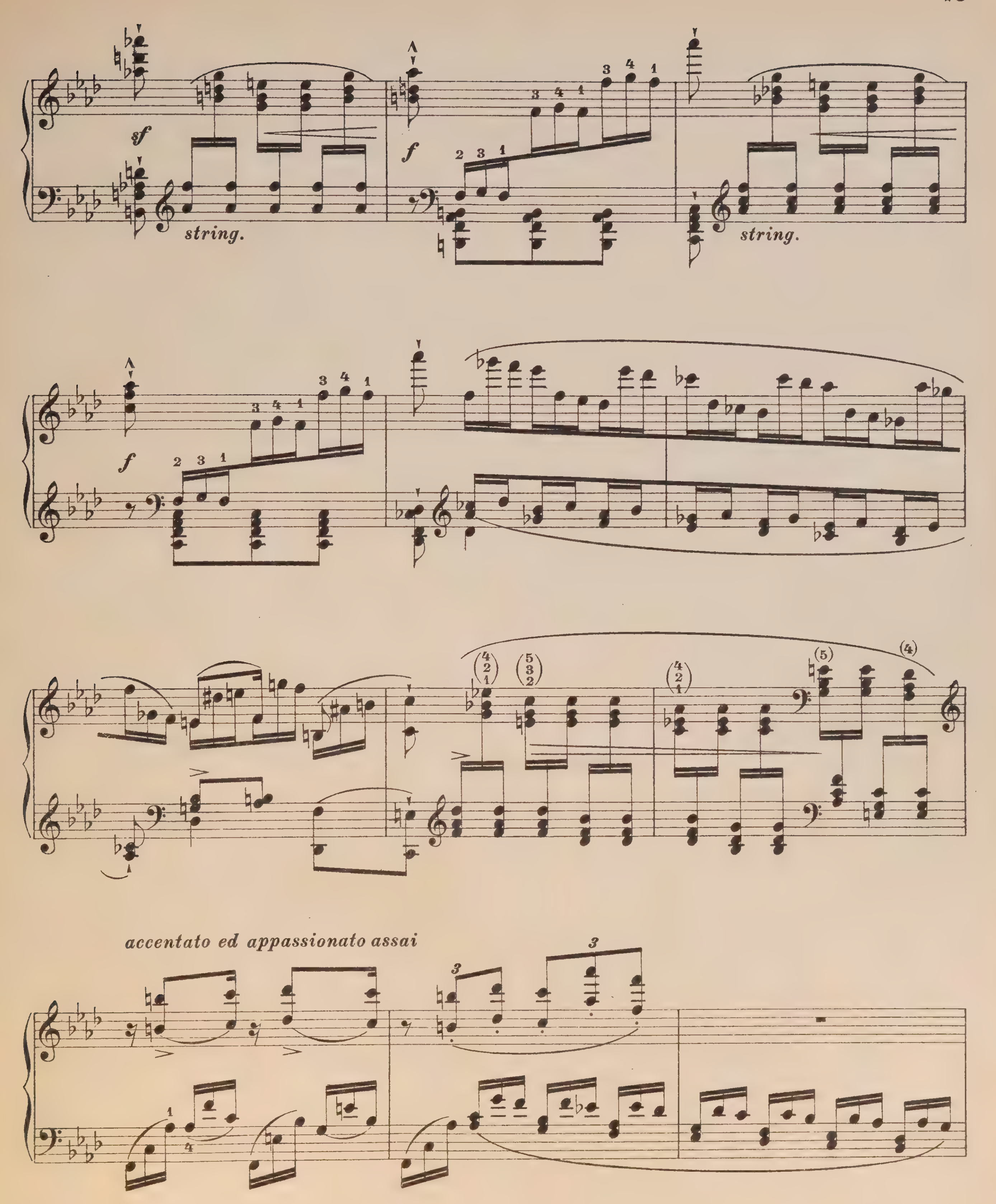

dolce
tr
8
6
tr
rinforz. appassionato
Ped.
ff
più agitato

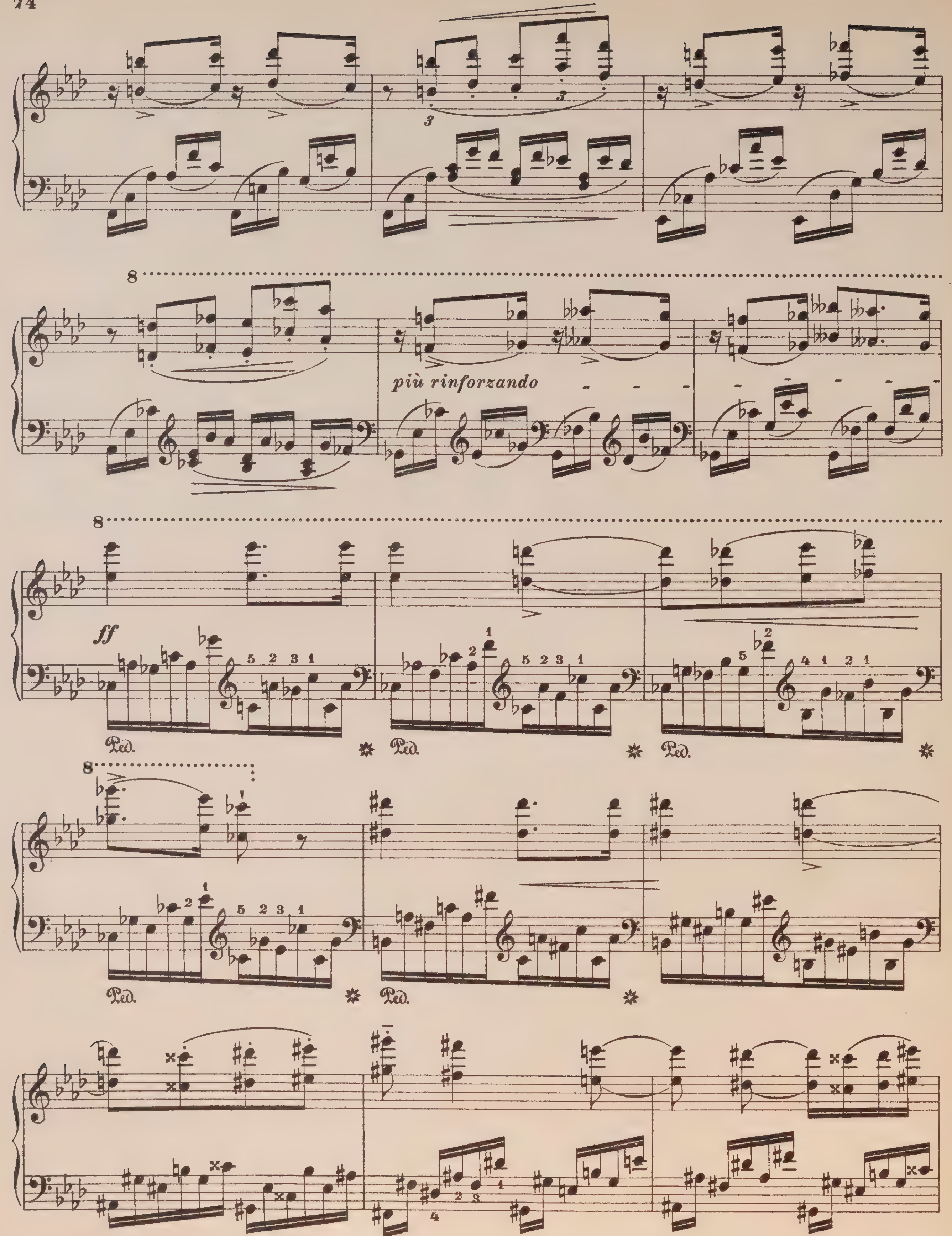

appassionato
ff
calmato
dolce
ritardando
languendo e poco a poco rallen.

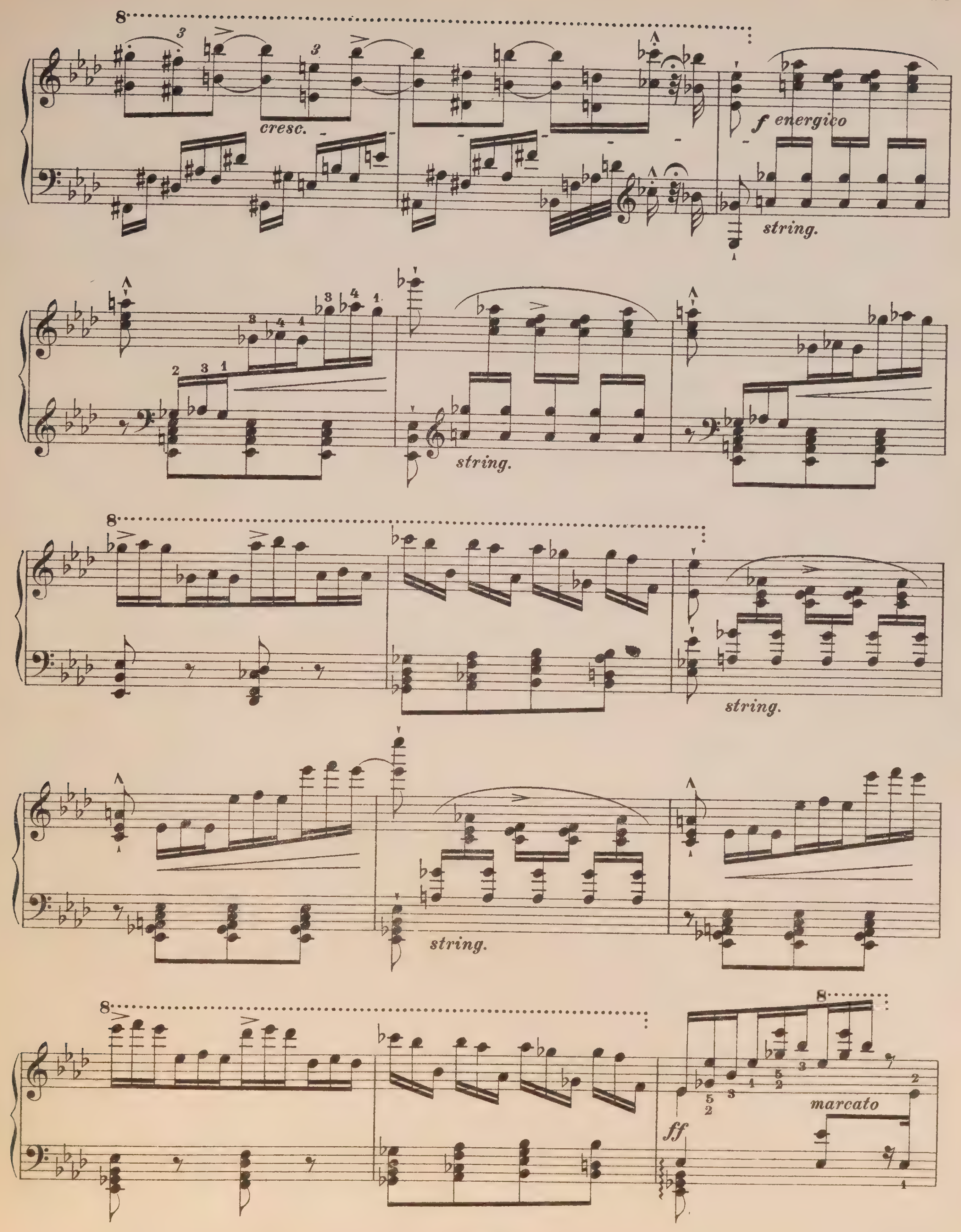

dolciss.
dolce, semplice
sempre più piano
pp
pp dolcissimo
smorz.
Ped.

10.

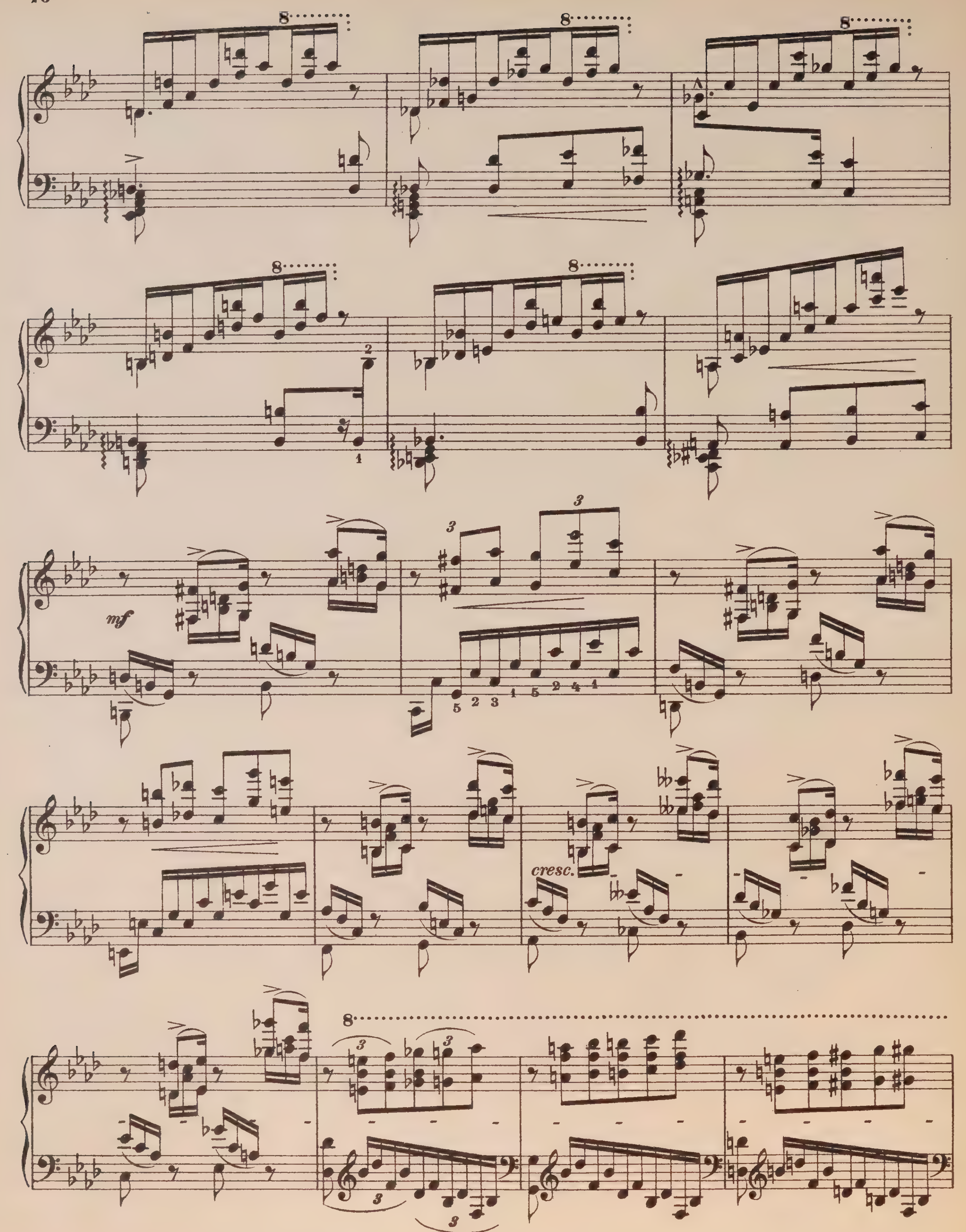



sf
string.
f
string.
f
accentato ed appassionato assai

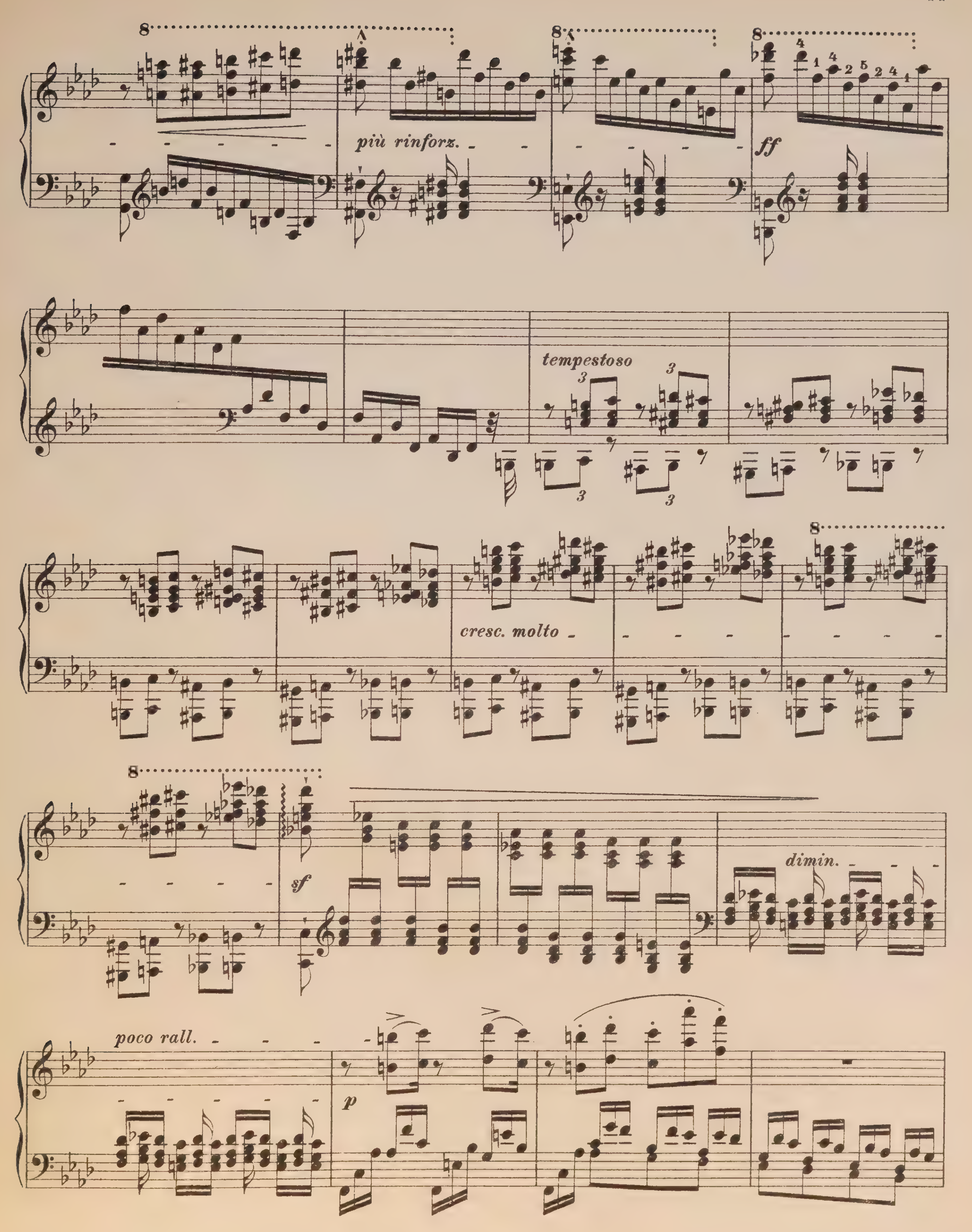

più rinforzando
ff
Ped.

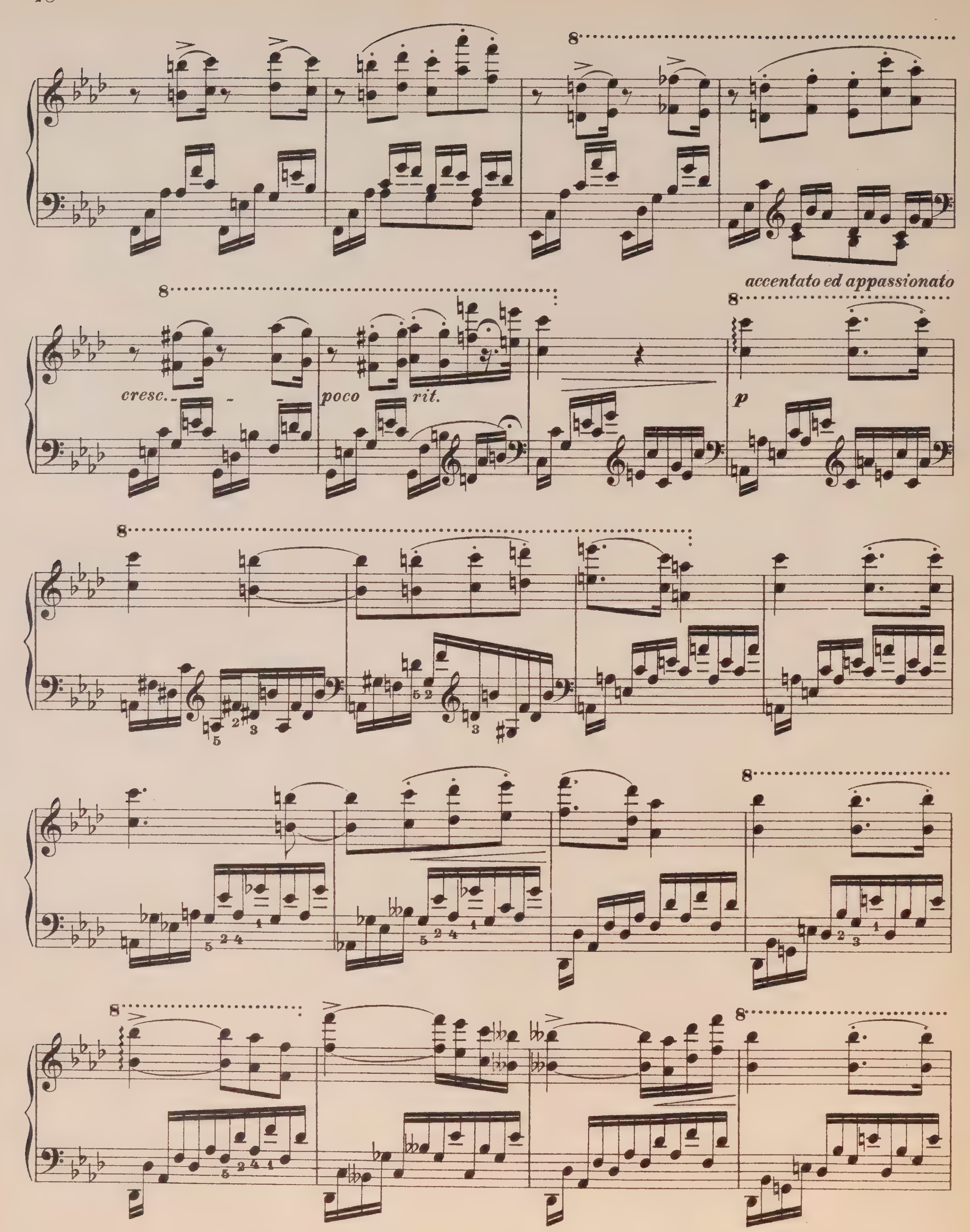


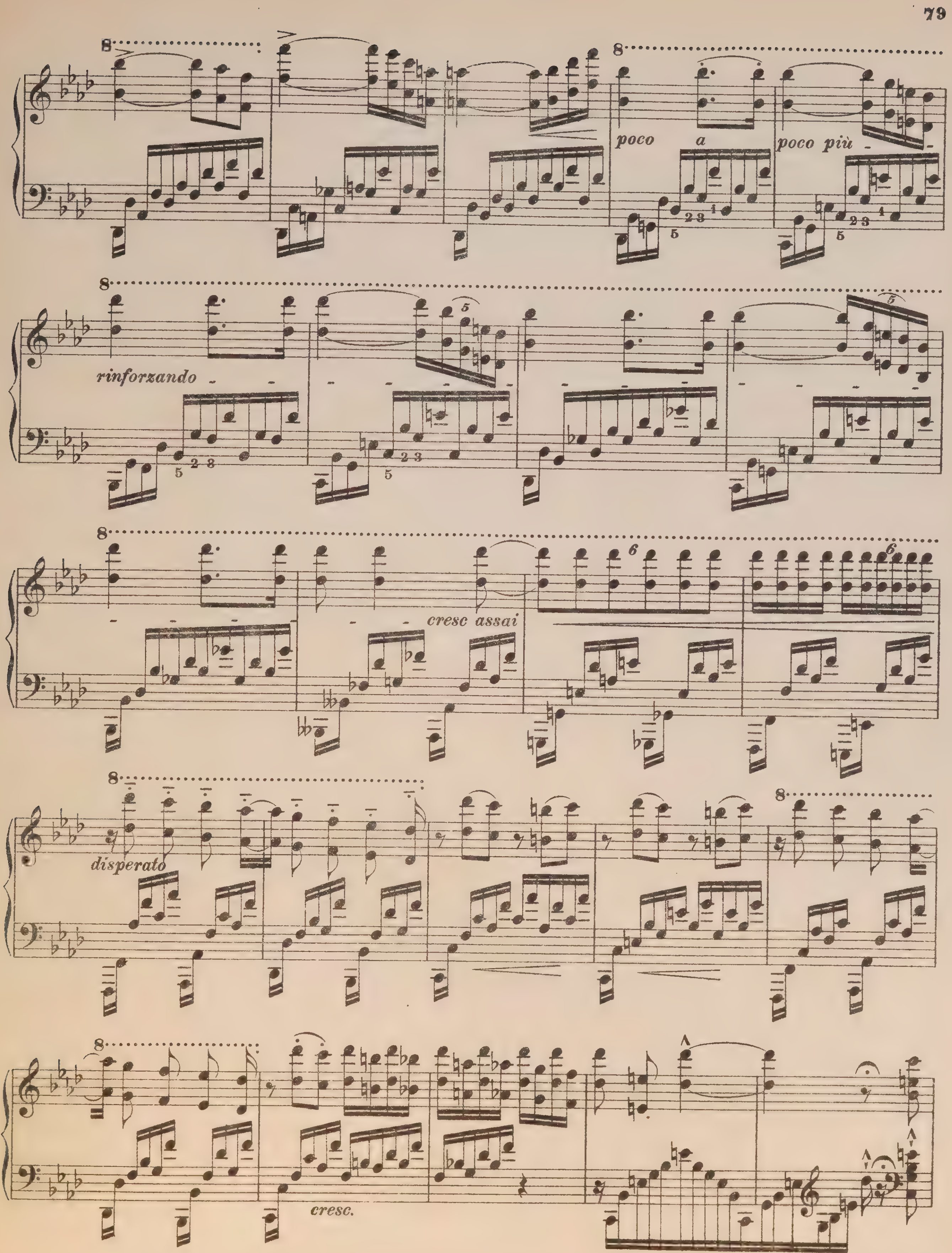
cresc.
f energico
string.
string.
string.
string.
ff
marcato

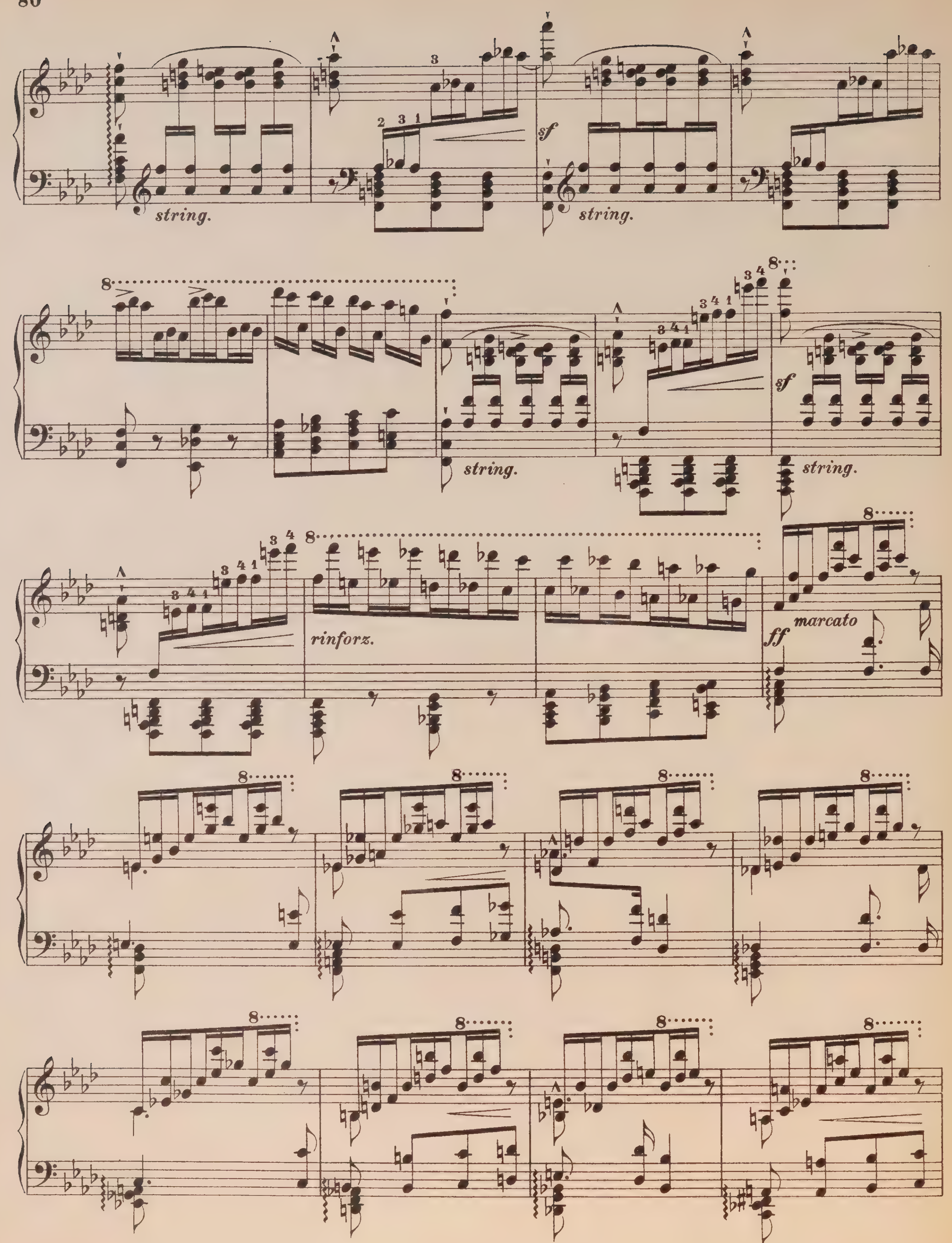


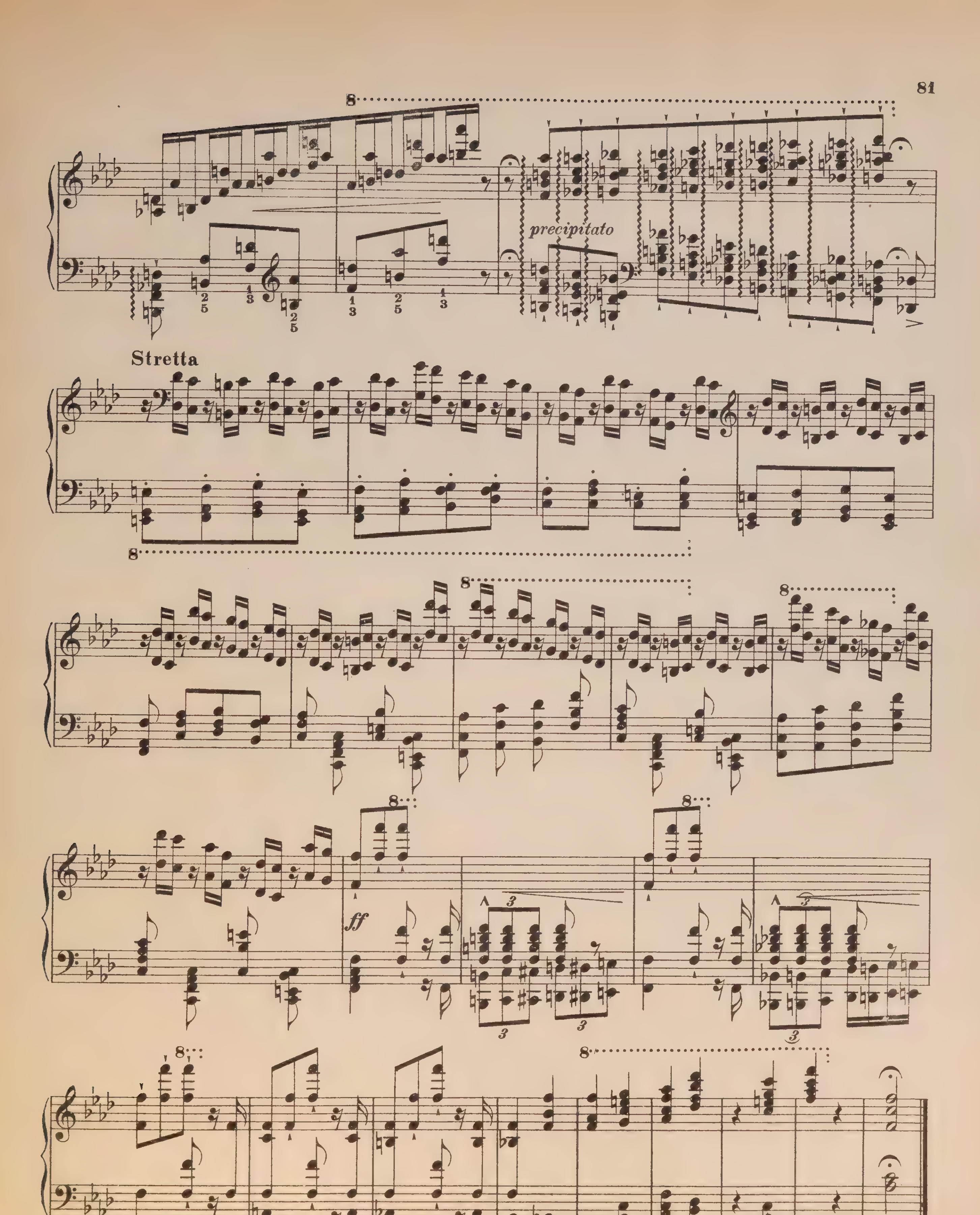
mf
cresc.


più rinforz.
ff
tempestoso
cresc. molto
sf
dimin.
poco rall.
p


accentato ed appassionato
cresc.
poco
rit.
p

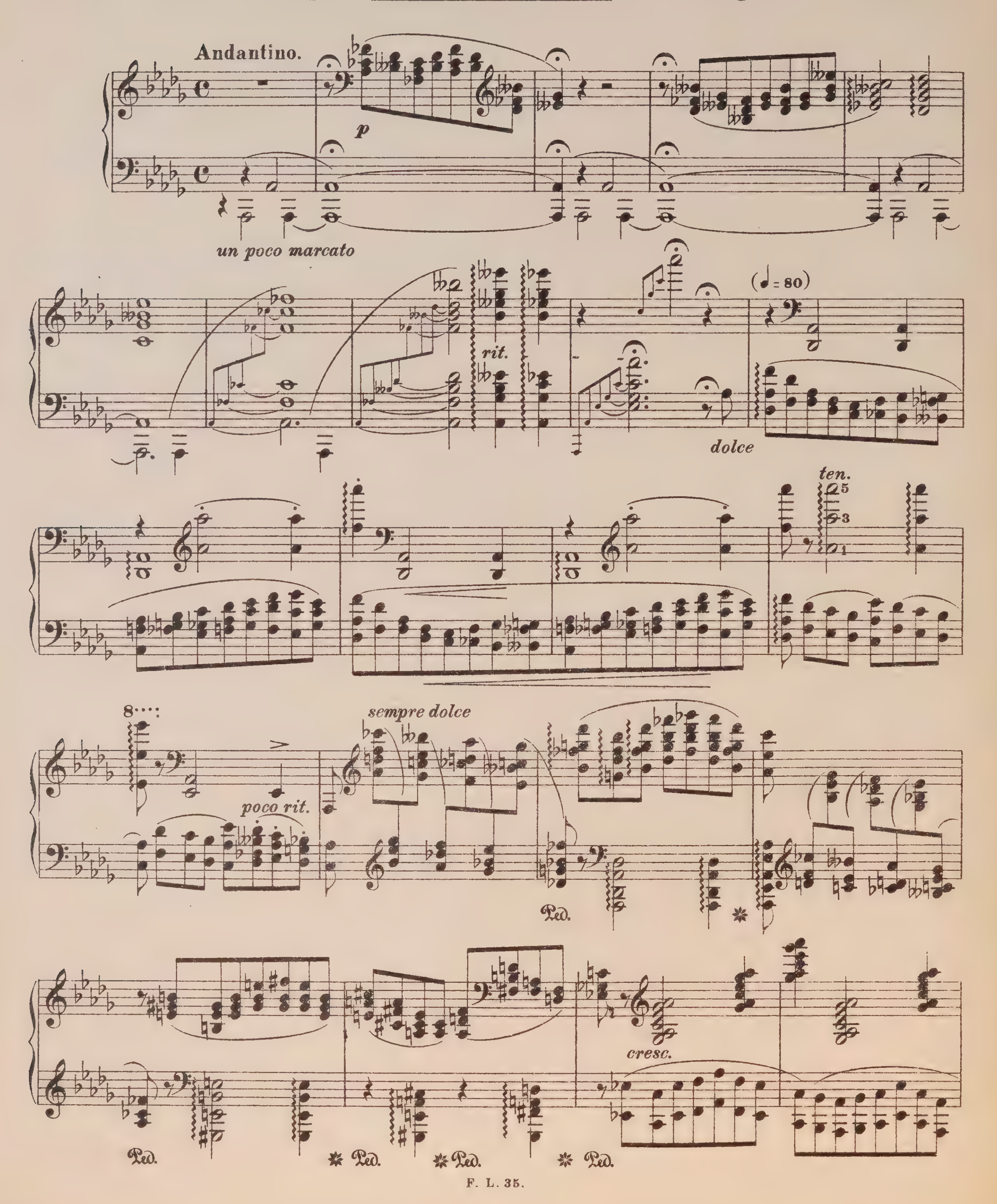

8
poco
a
poco più
rinforzando
cresc assai
6
disperato
cresc.

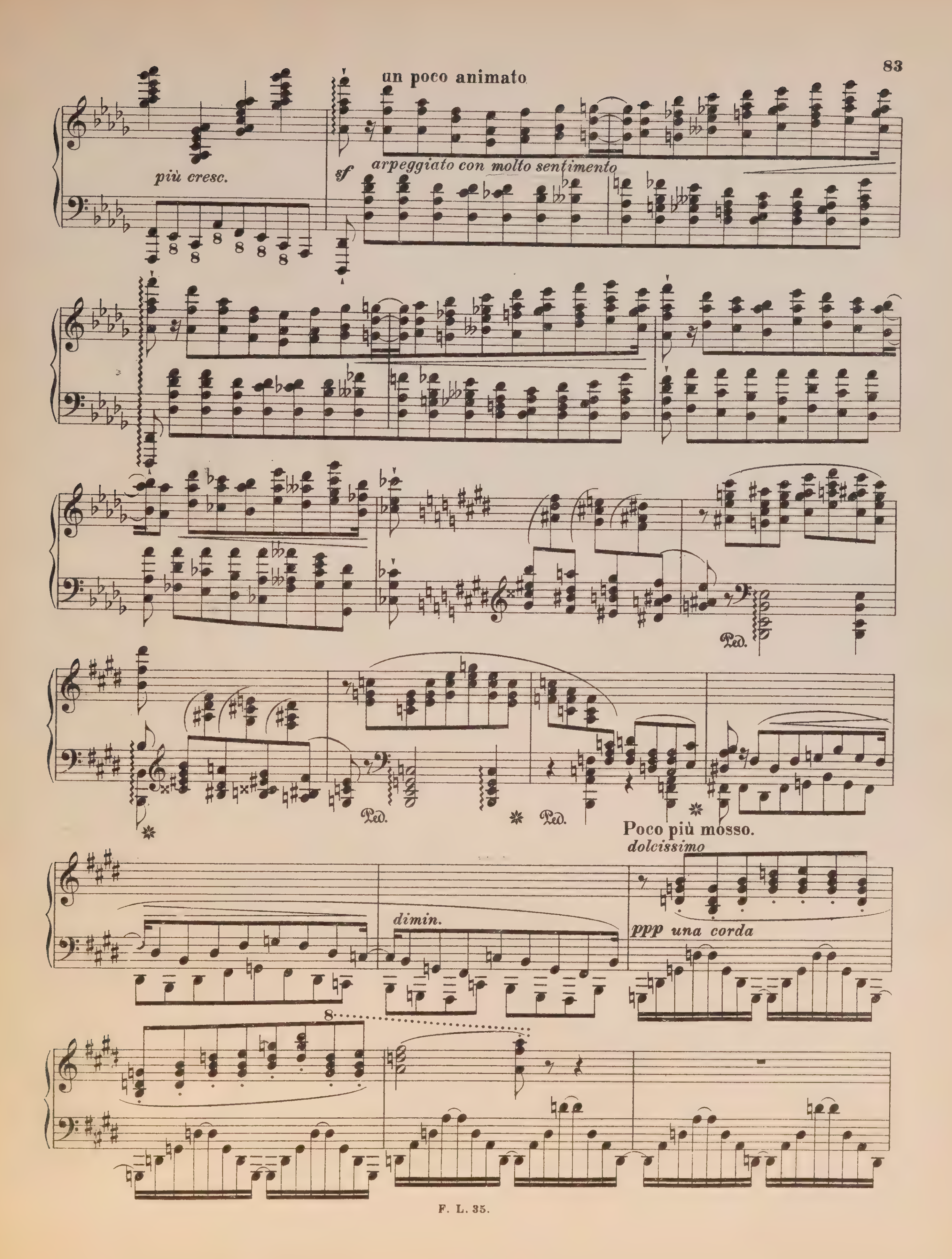

string.
sf
string.
string.
sf
string.
rinforz.
ff
marcato

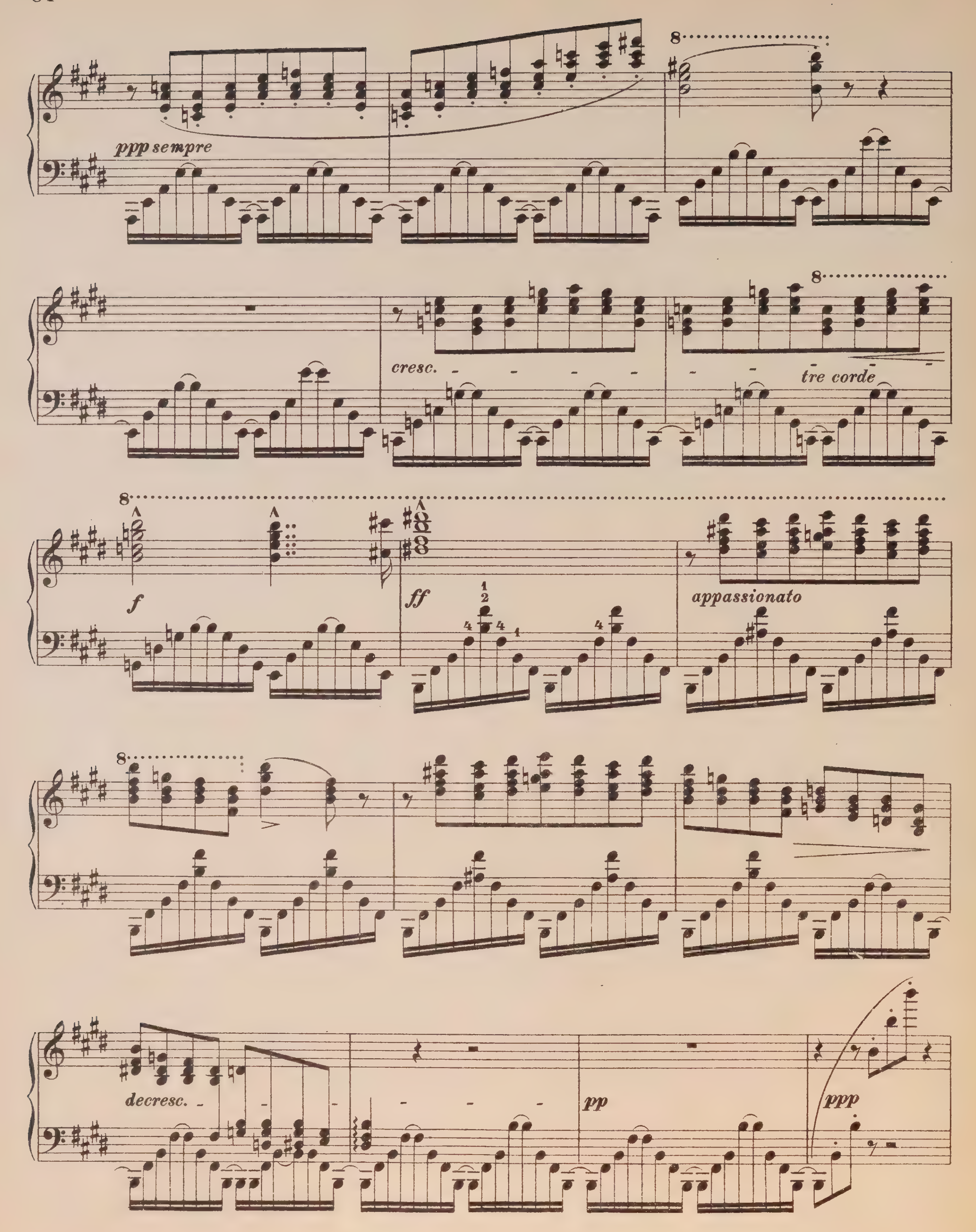

precipitato
Stretta
ff

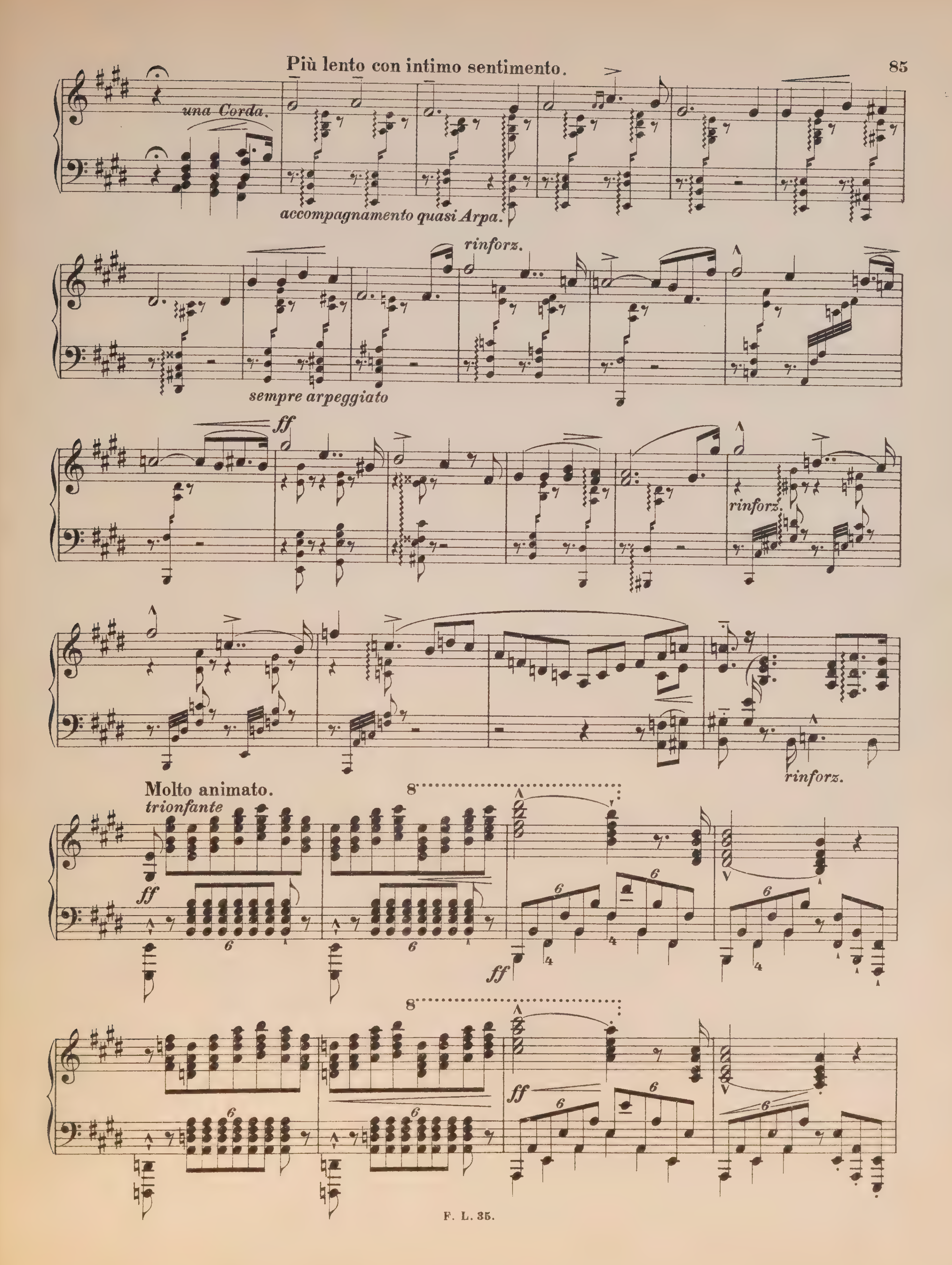
11.
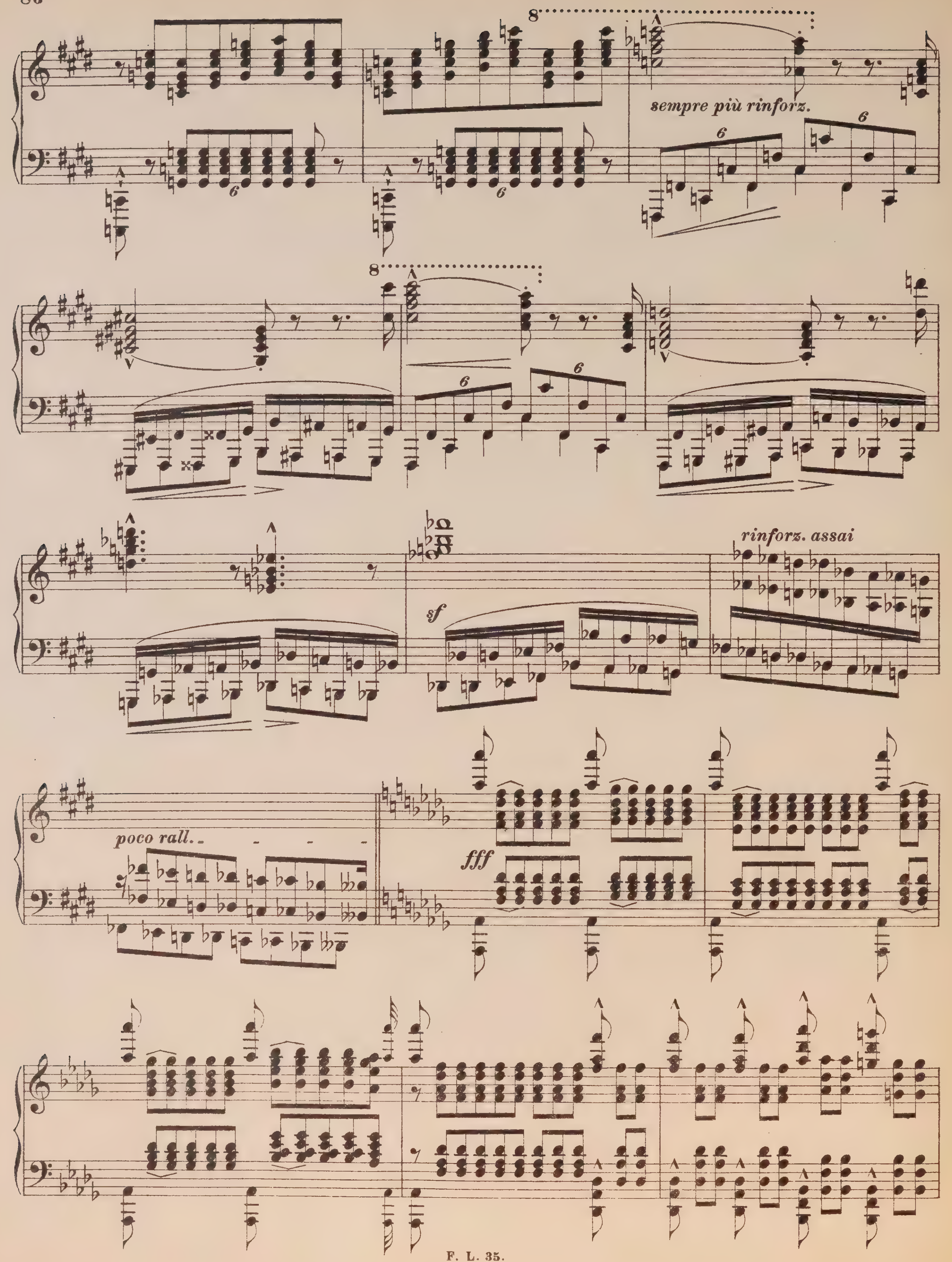
Abendklänge. Harmonies du soir. Evening Harmonies.

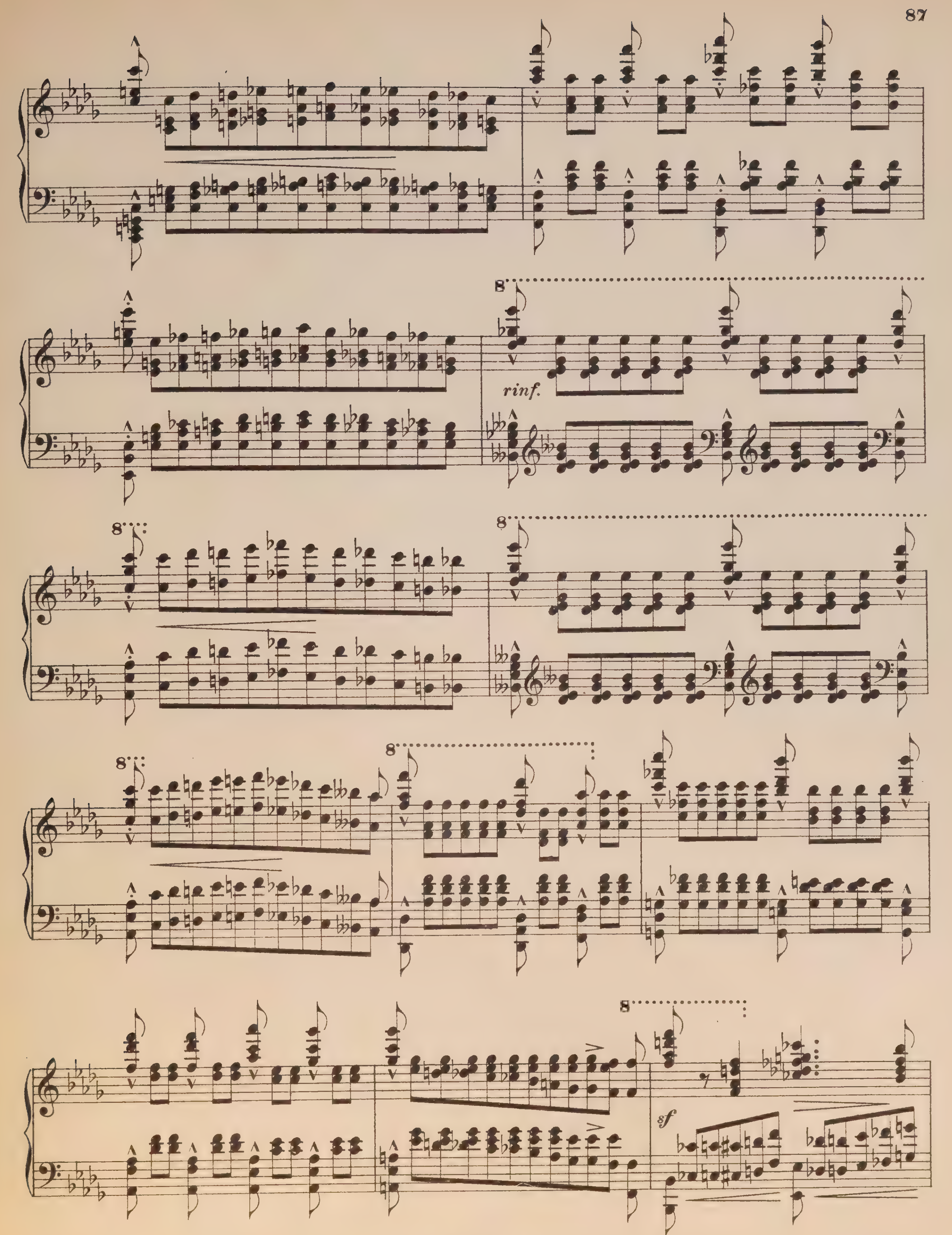


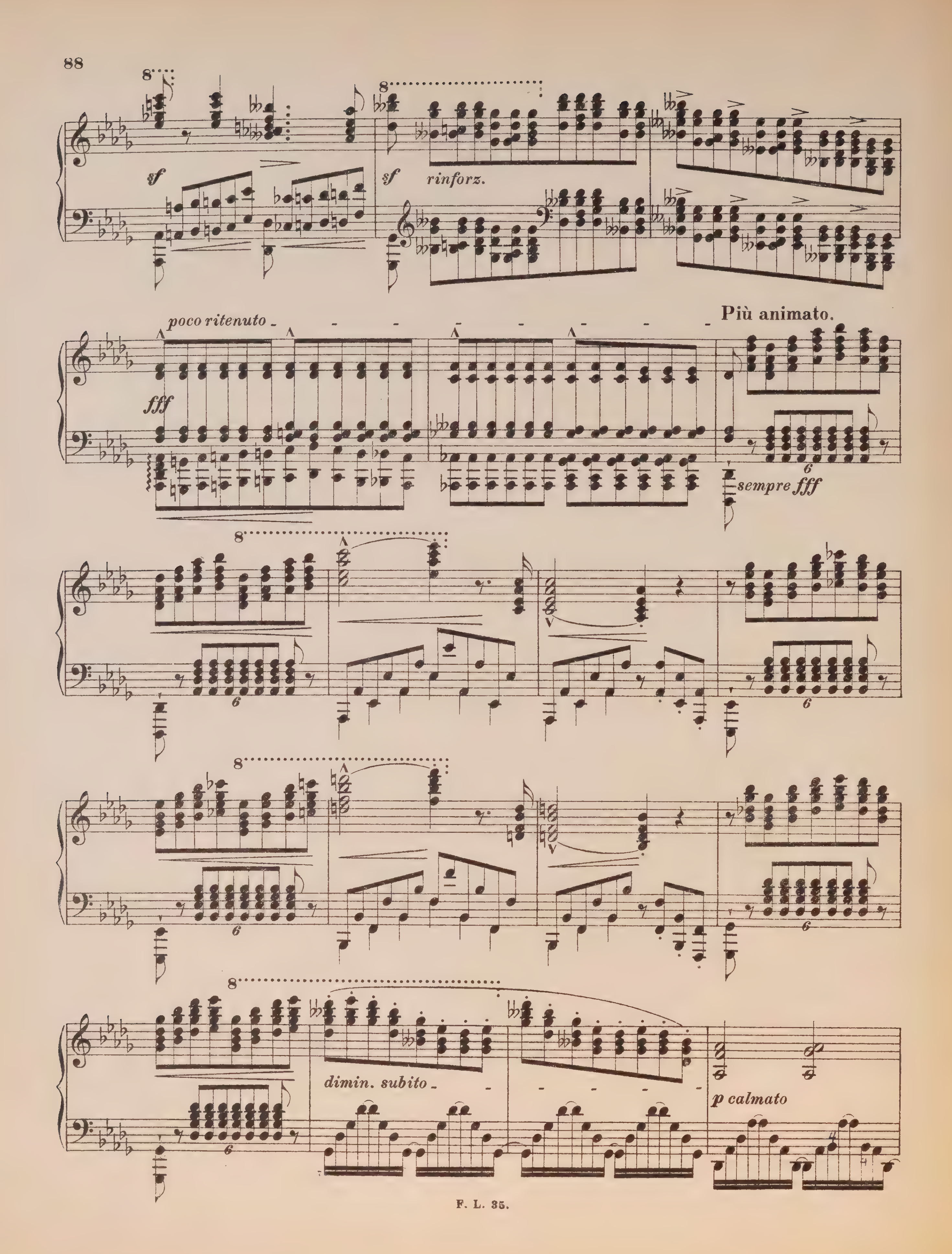

un poco animato
più cresc.
sf
arpeggiato con molto sentimento
Ped.
Ped.
Ped.
Poco più mosso.
dolcissimo
dimin.
ppp una corda
8

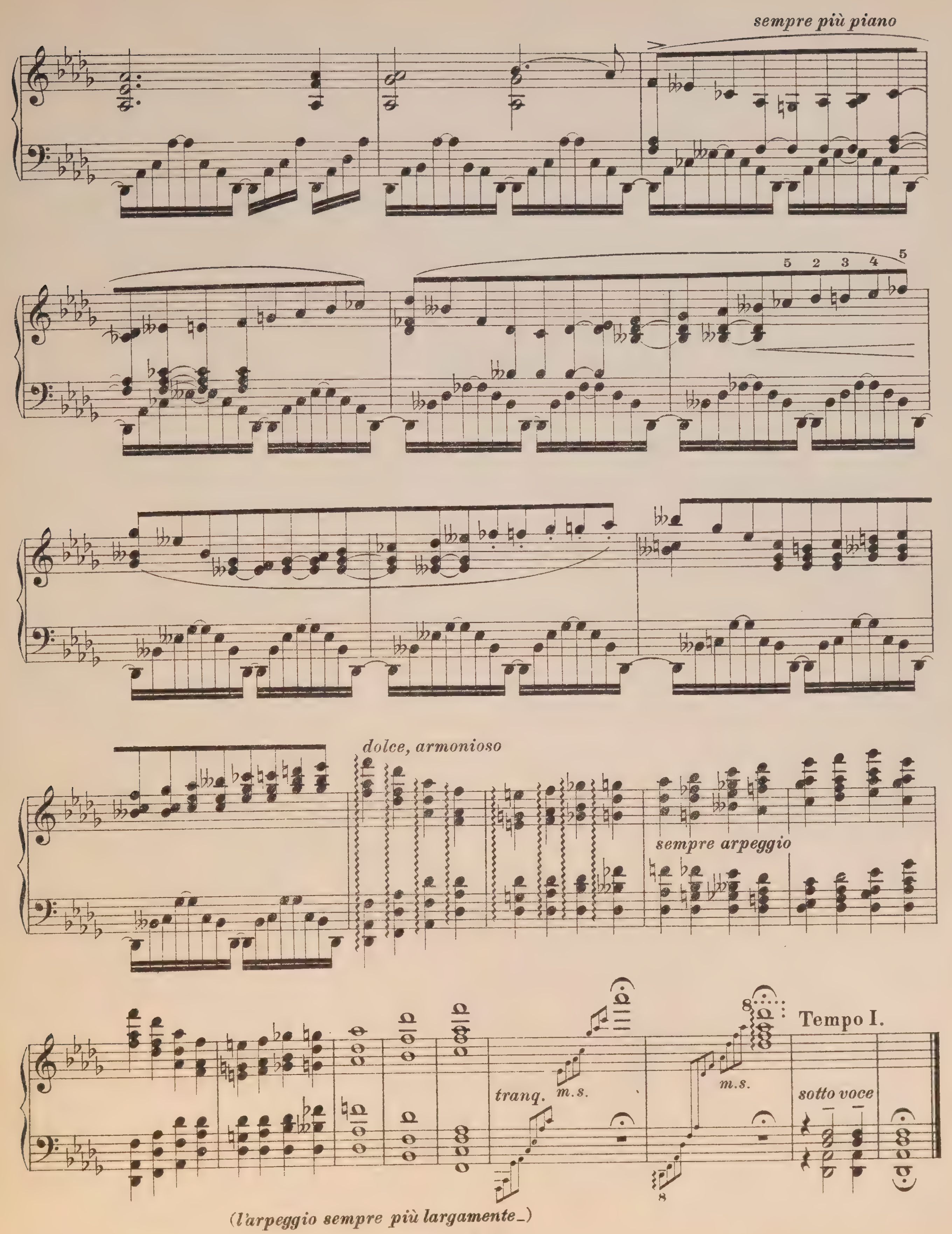

ppp sempre
cresc.
tre corde
f
ff
appassionato
decresc.
pp
ppp


Più lento con intimo sentimento.
una Corda.
accompagnamento quasi Arpa.
rinforz.
sempre arpeggiato
ff
rinforz.
rinforz.
Molto animato.
trionfante
ff
8
ff
8
ff


8
sempre più rinforz.
6
6
6
8
6
rinforz. assai
sf
poco rall.
fff


8
rinf.
8
8
8
8
8
sf
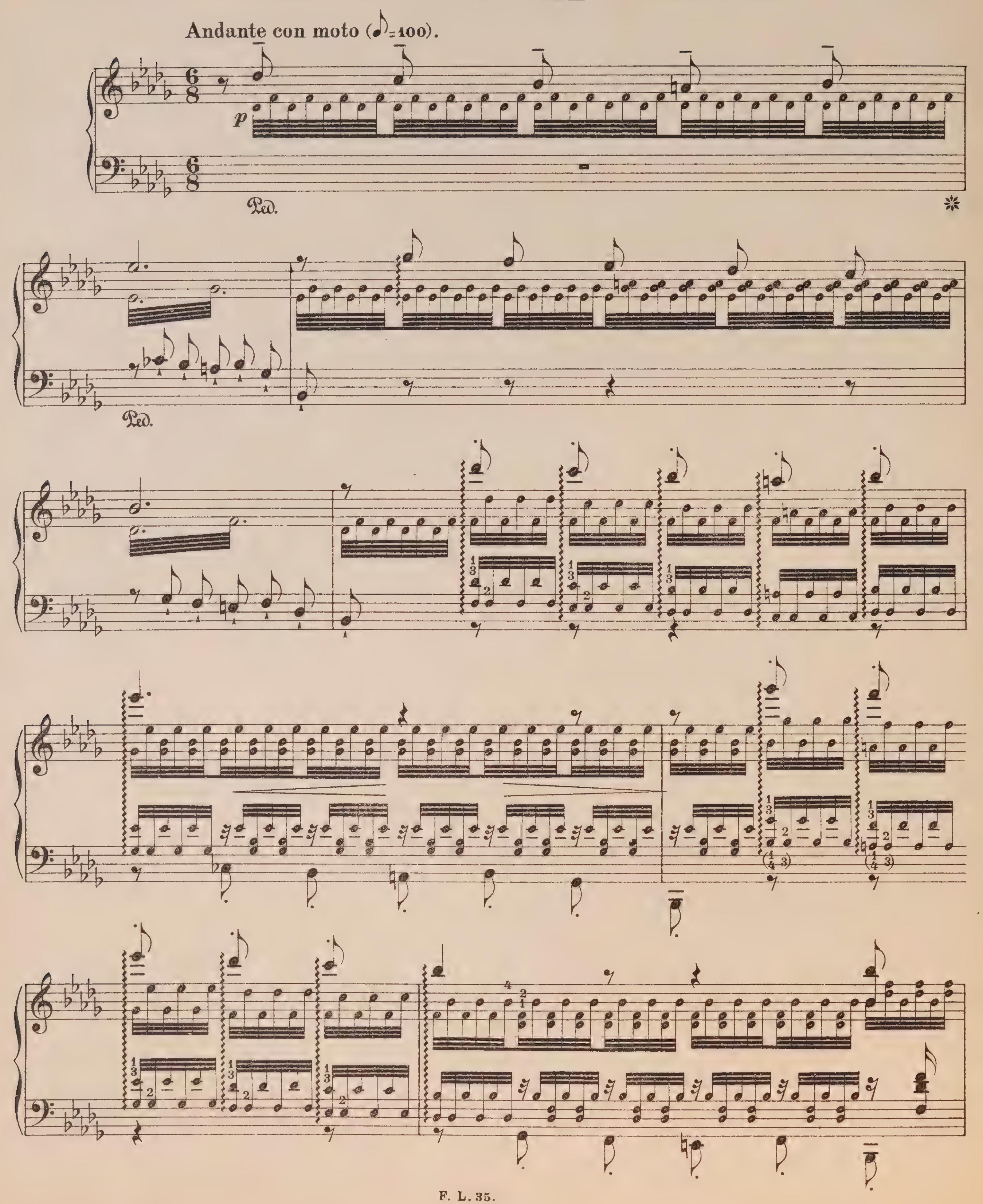

8
sf
8
sf
rinforz.
poco ritenuto
fff
Più animato.
sempre fff
6
8
6
6
8
6
6
8
6
dimin. subito
p calmato

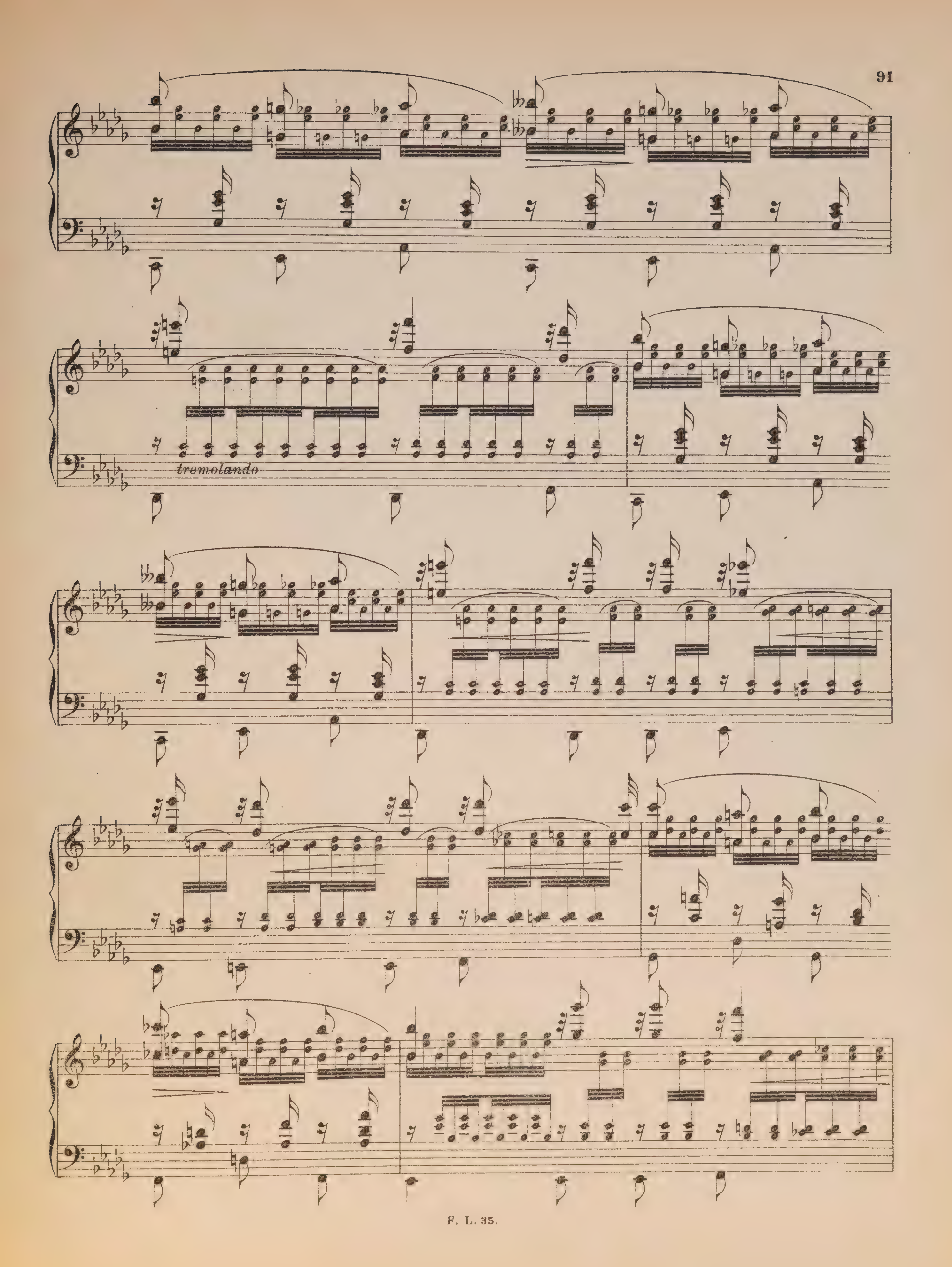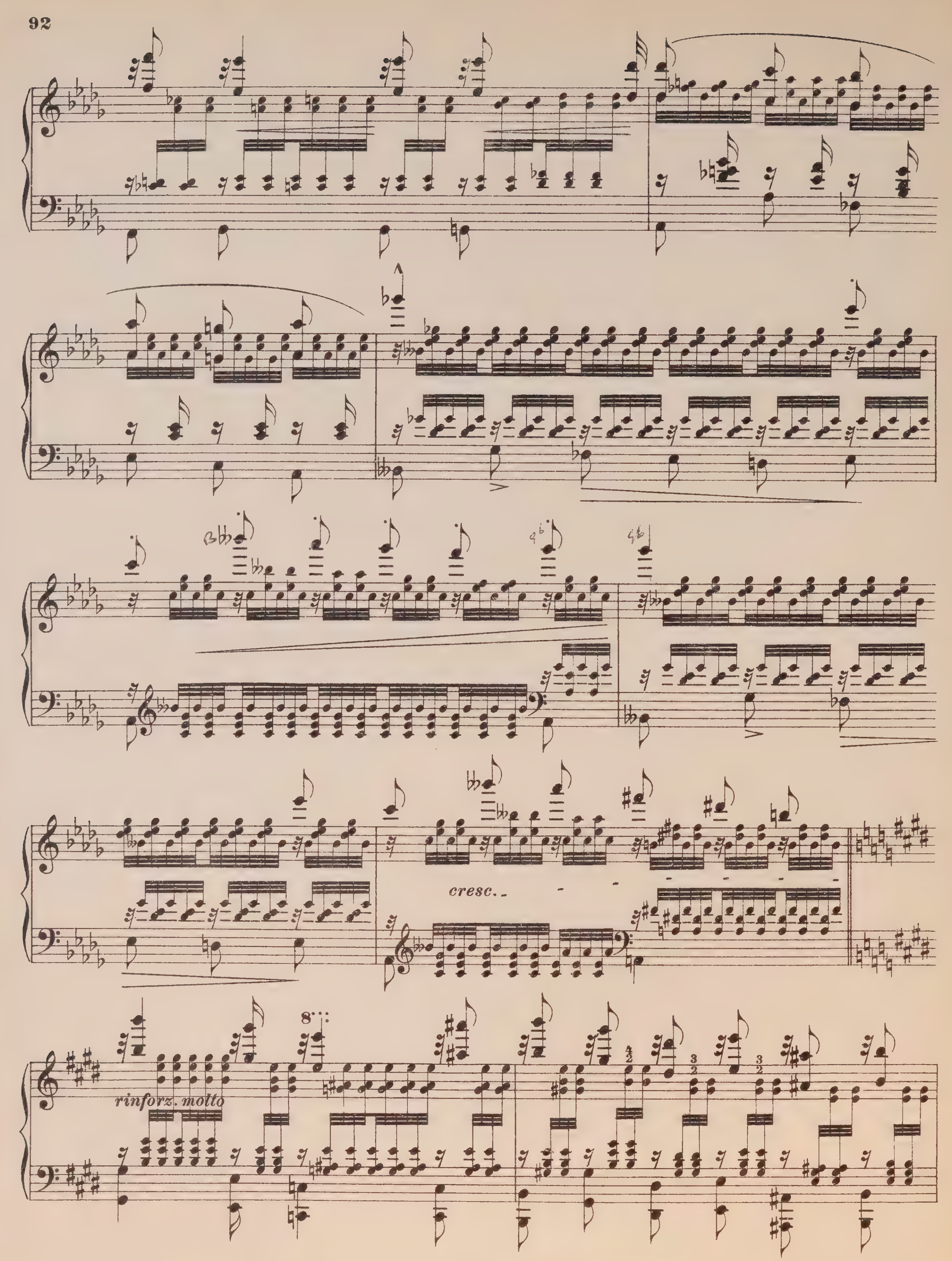


sempre più piano
5 2 3 4 5
dolce, armonioso
sempre arpeggio
tranq.
m.s.
m.s.
Tempo I.
sotto voce
(l'arpeggio sempre più largamente_)

12.

Schneegestöber. Chasse-Neige. Snow-Drift.




tremolando


cresc.
rinforz. molto
8

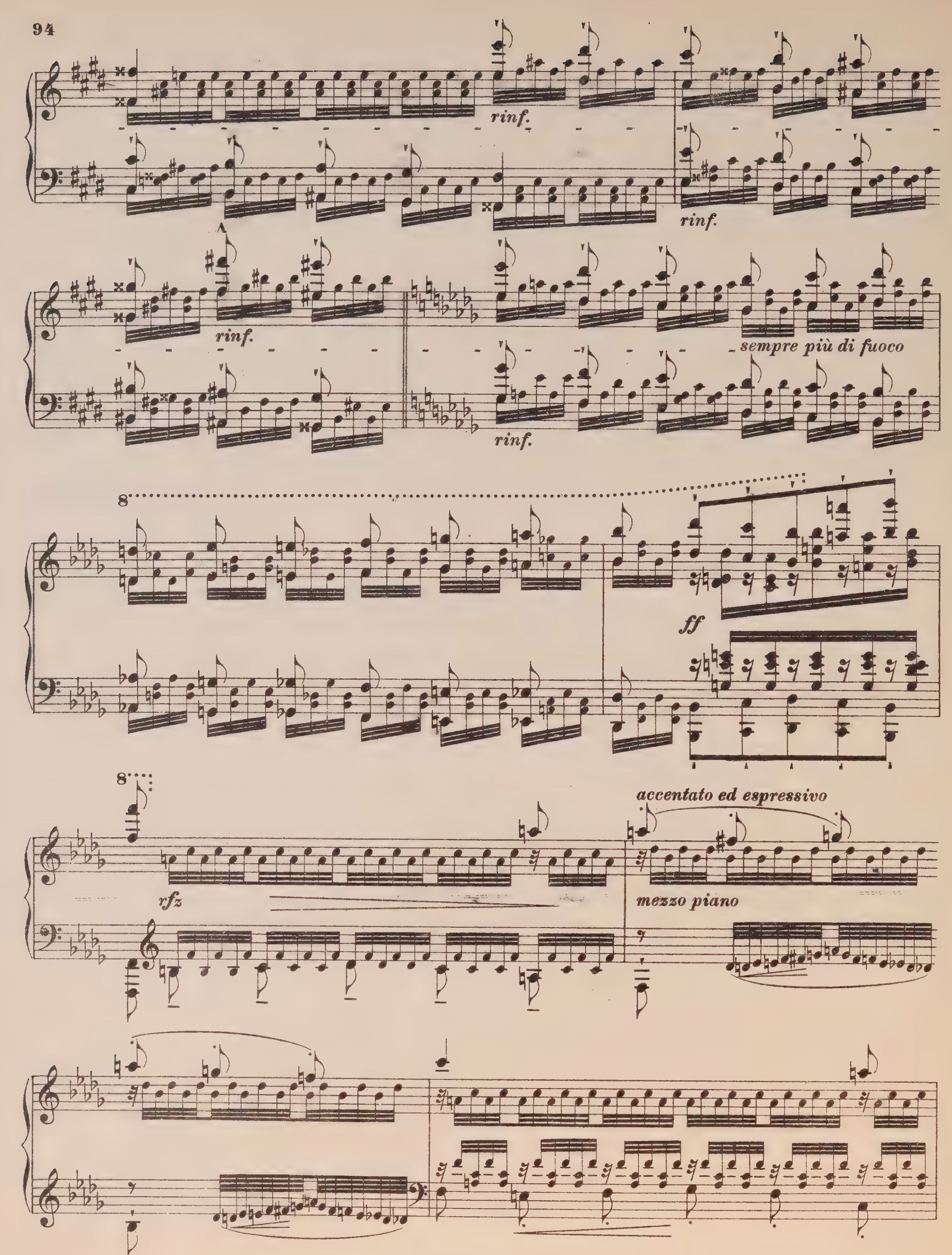
f energico

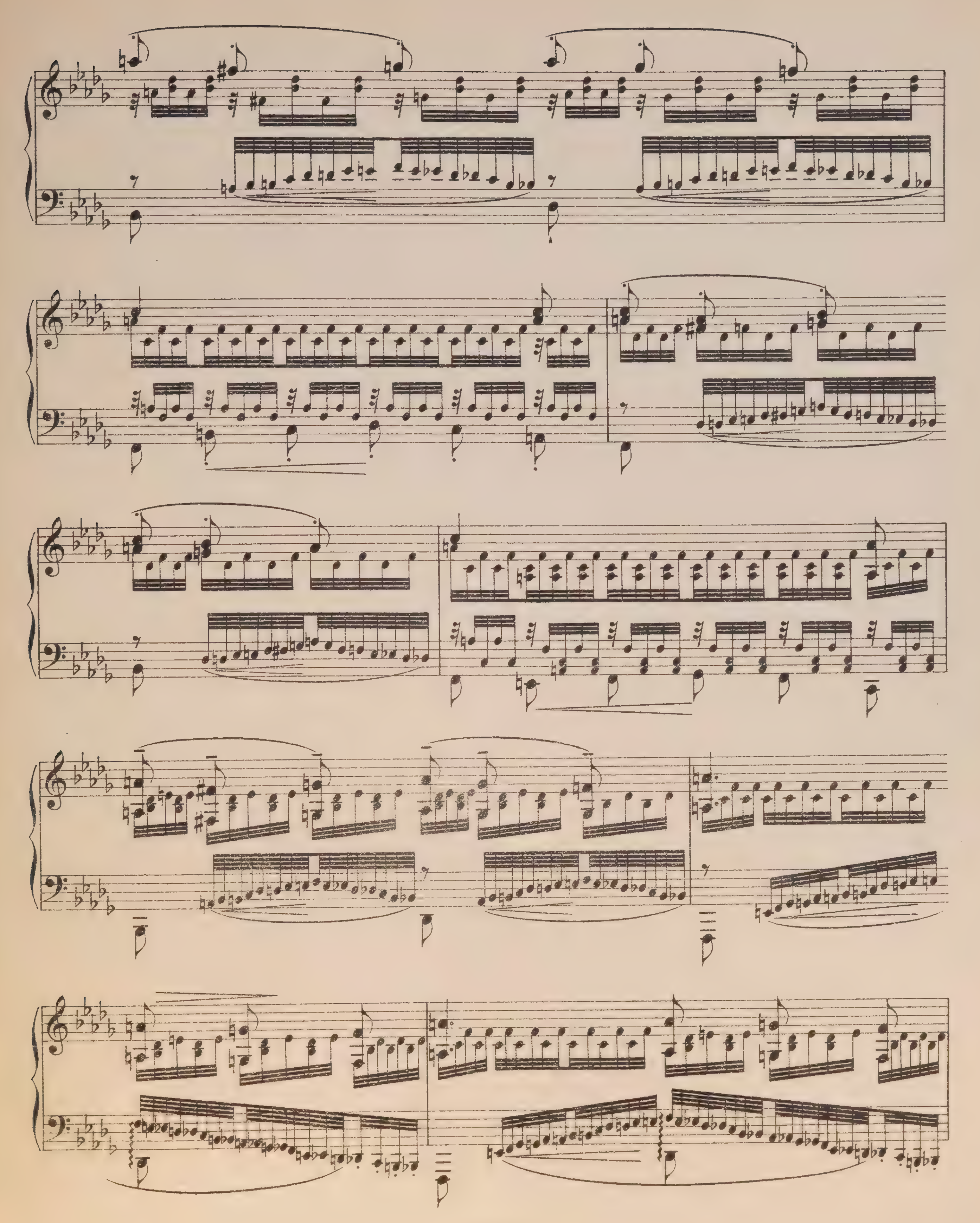
marcato
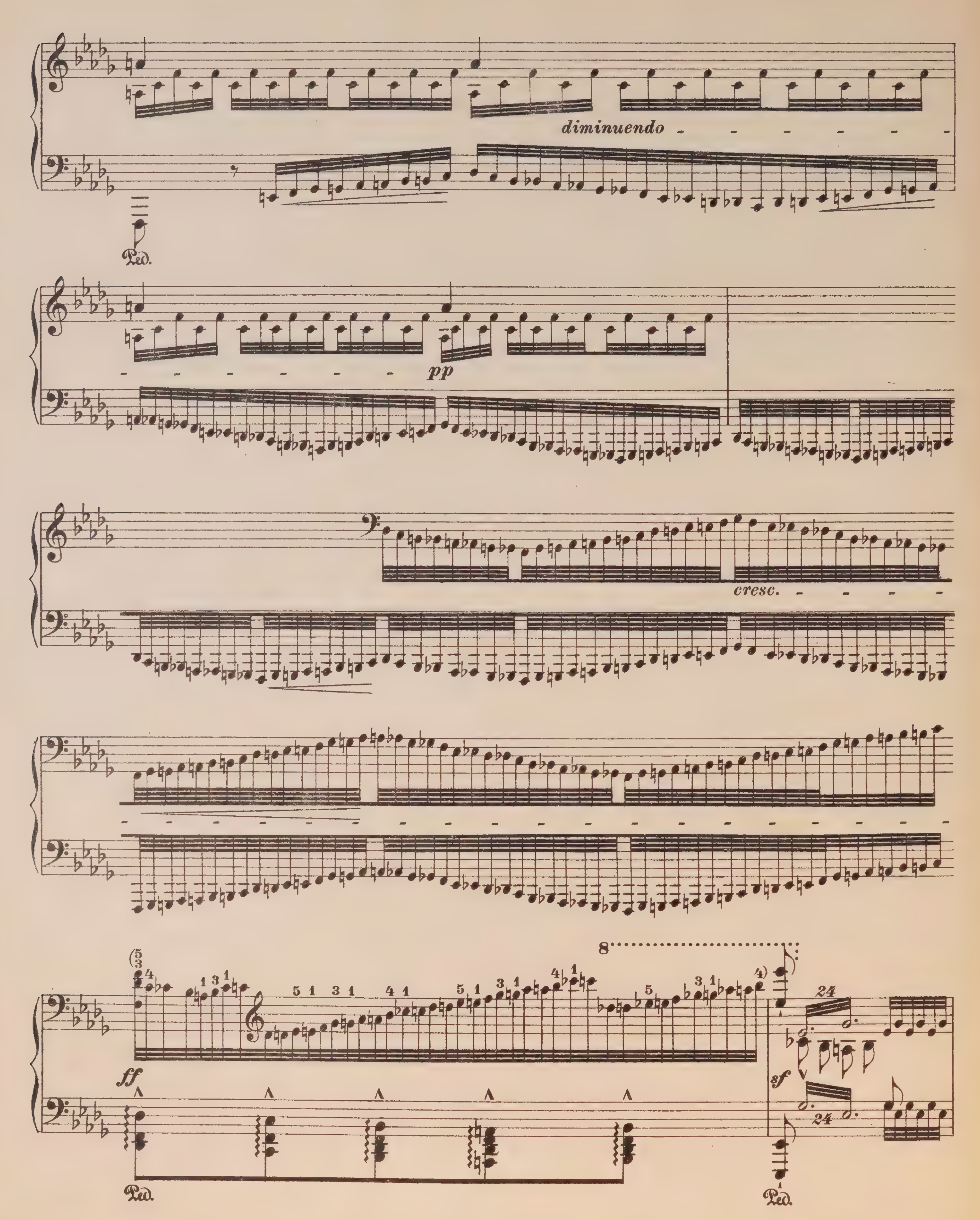
rinf.
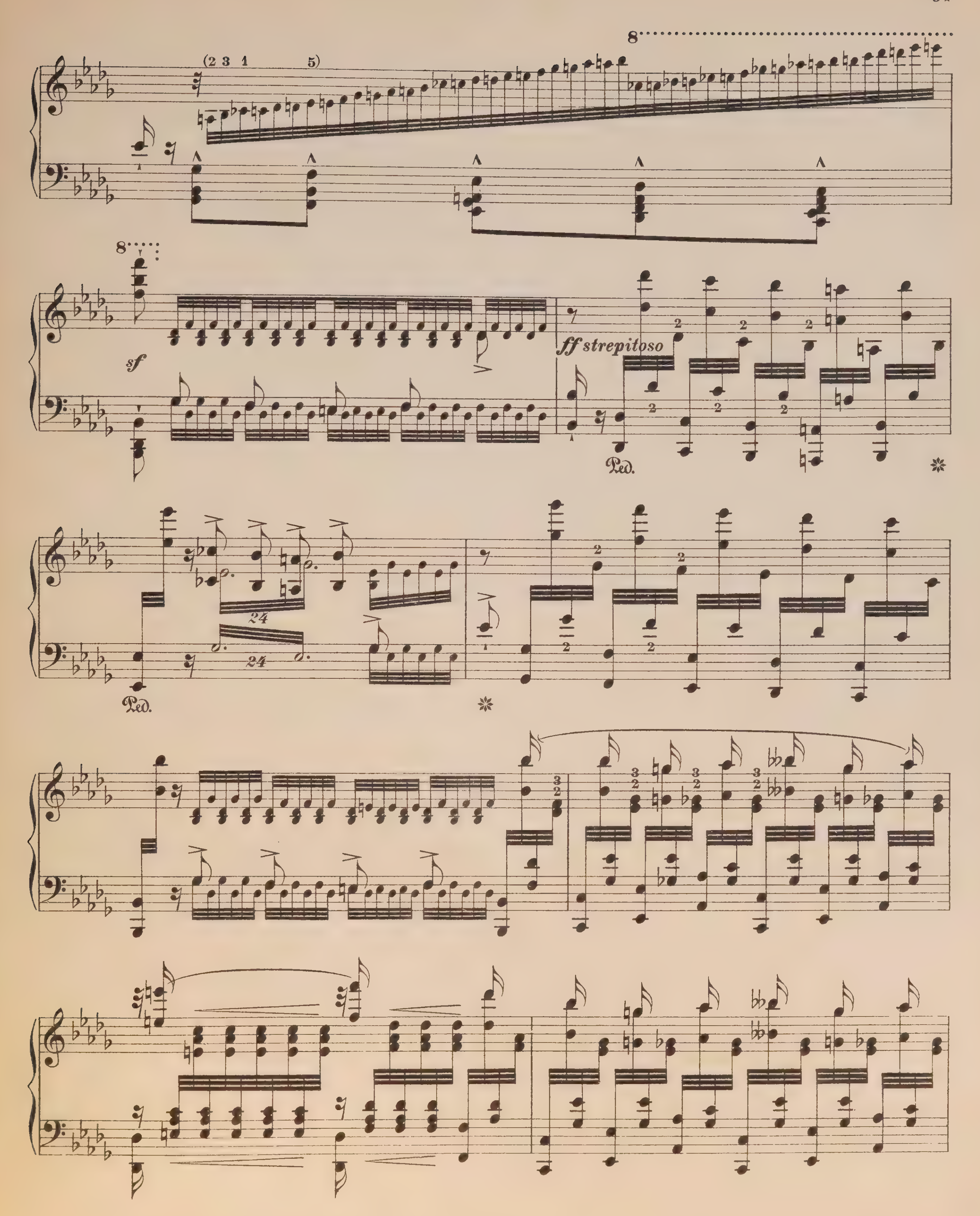
rinf., stringendo - - - - - -

rinf.
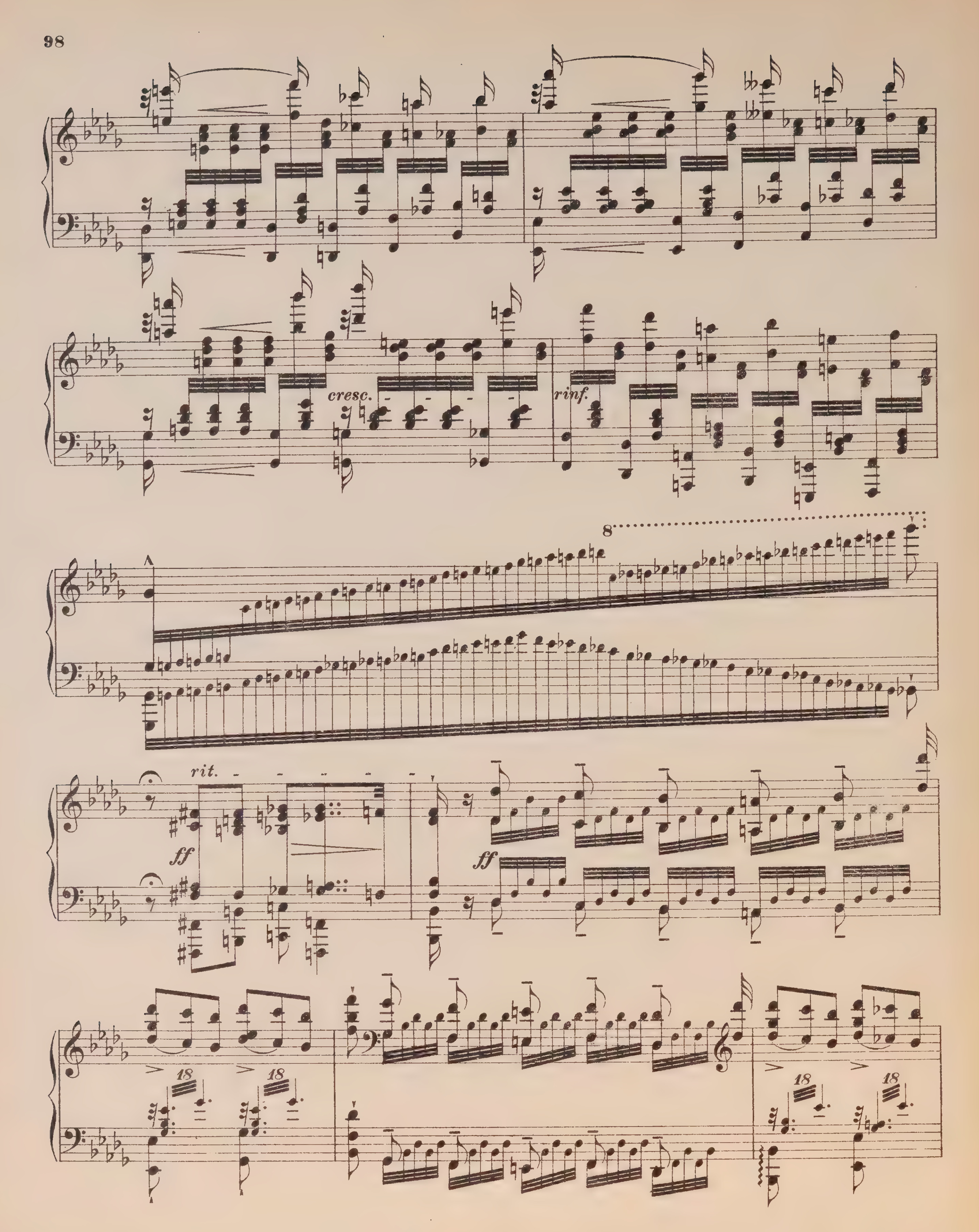

rinf.
rinf.
rinf.
rinf.
sempre più di fuoco
8
ff
8
accentato ed espressivo
rfz
mezzo piano

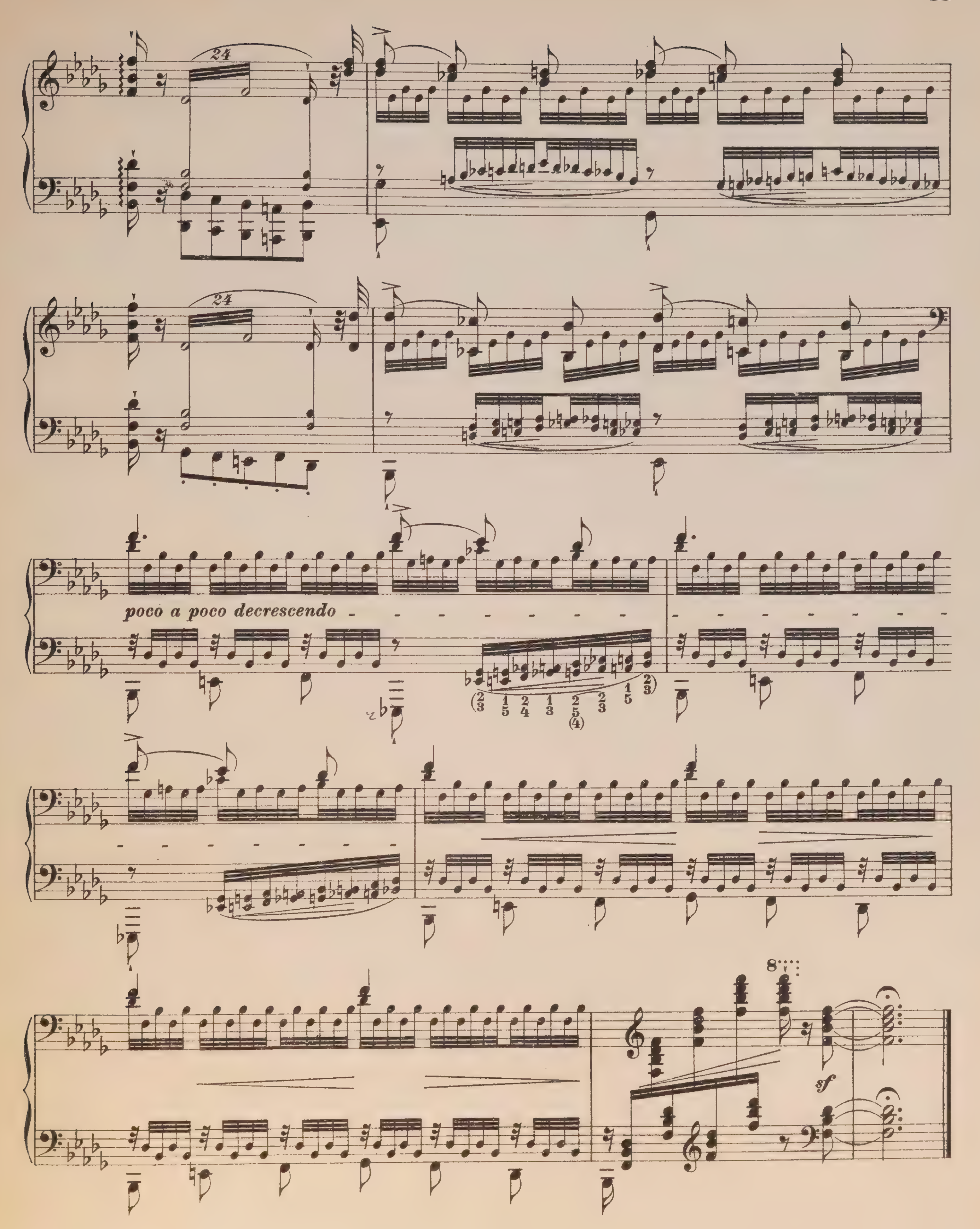



diminuendo
Ped.
pp
cresc.
ff
8
sf
24
24
Ped.
Ped.



8
(2 3 4 5)
sf
ff strepitoso
Ped.
24


cresc.
rinf.
8
rit.
ff
ff
18
18
18
18


(24)
(24)
poco a poco decrescendo
8
sf

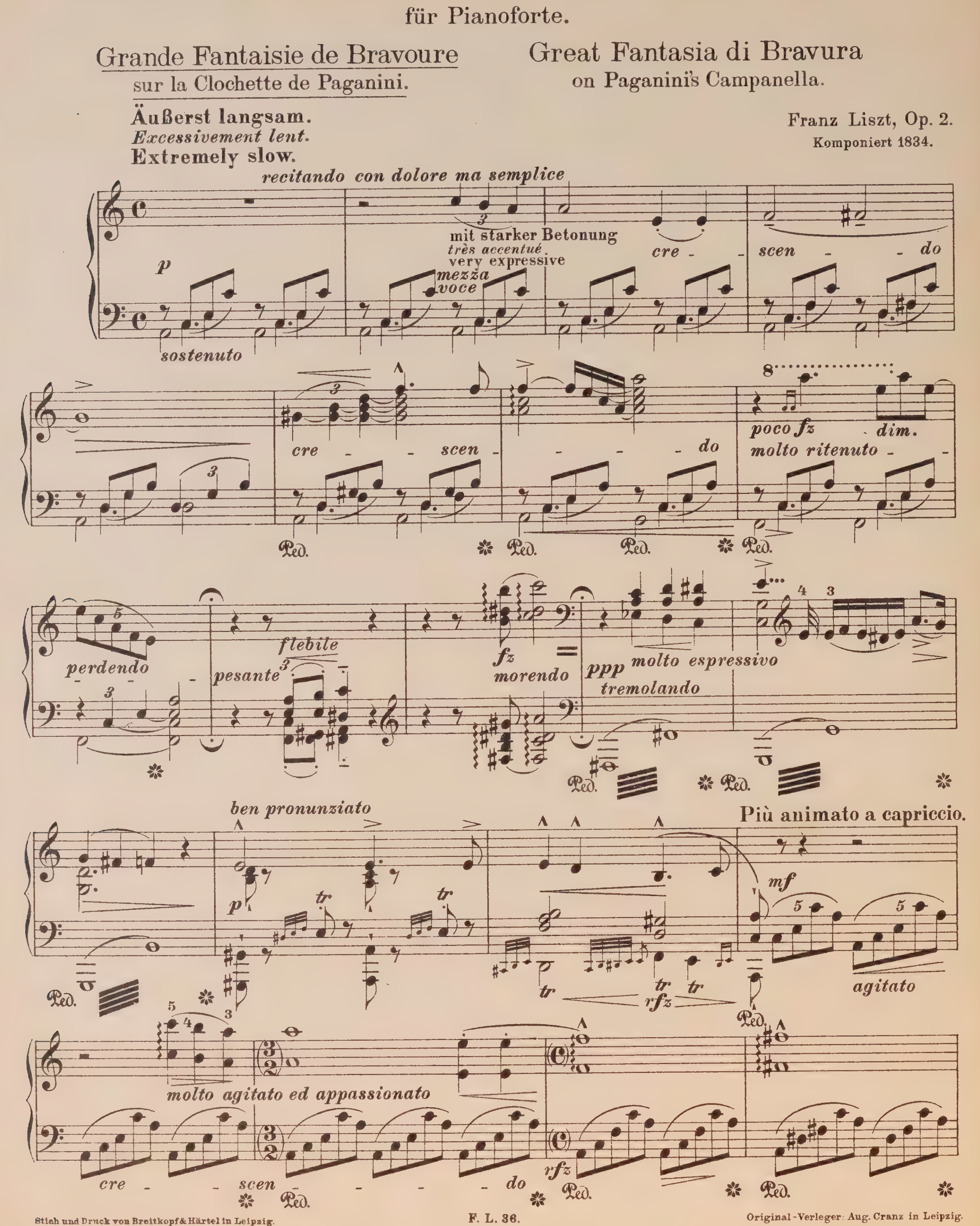
Große Bravour-Phantasie über das Glöckchen von Paganini

für Pianoforte.

Grande Fantaisie de Bravoure
sur la Clochette de Paganini.

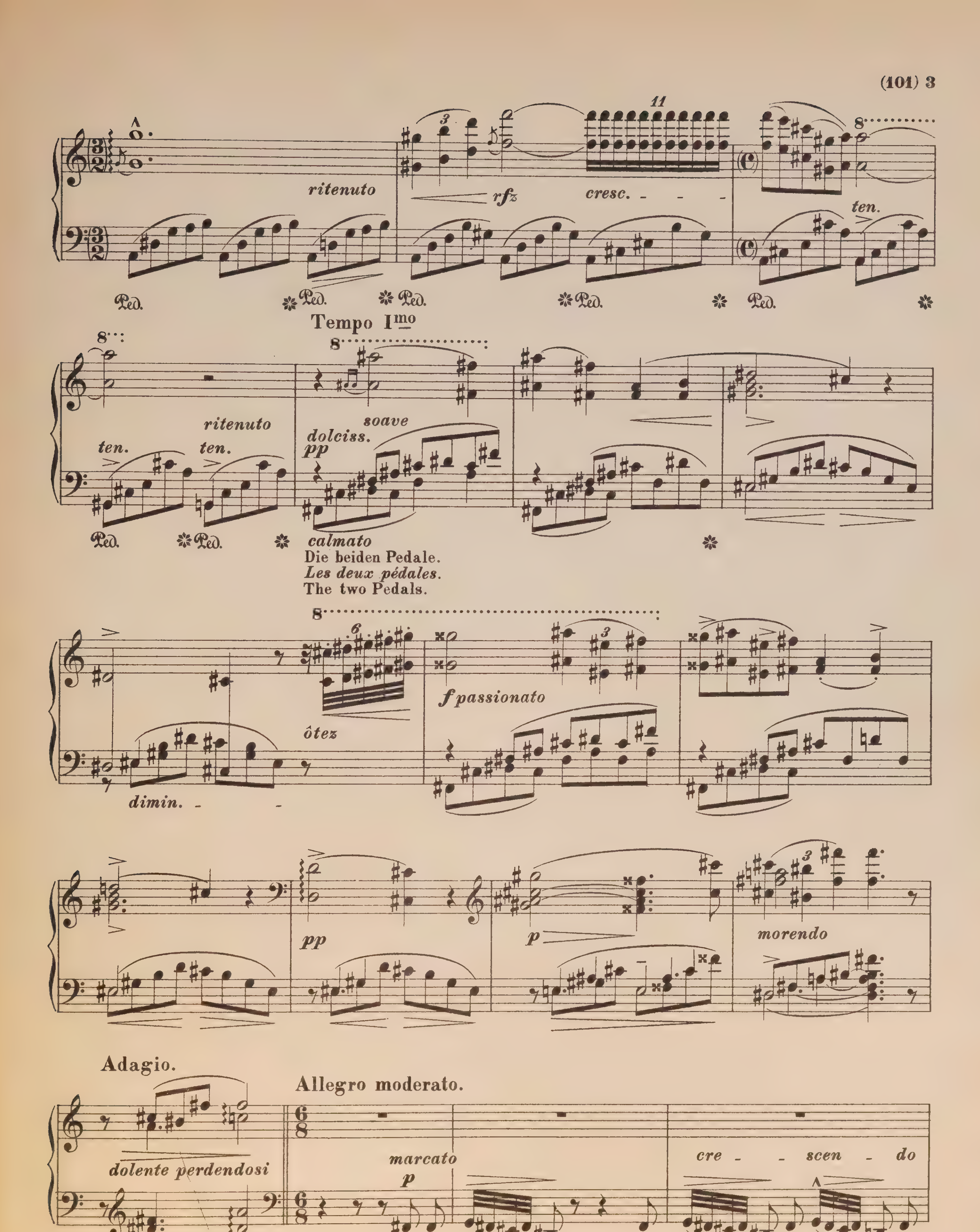
Great Fantasia di Bravura
on Paganini's Campanella.

Franz Liszt, Op. 2.
Komponiert 1834.



Stich und Druck von Breitkopf & Härtel in Leipzig.

Original-Verleger: Aug. Cranz in Leipzig.


ritenuto
rfz
cresc.
ten.
Ped.
Tempo Imo
ritenuto
ten.
soave
dolciss.
pp
calmato
Die beiden Pedale.
Les deux pédales.
The two Pedals.
ôtez
dimin.
f passionato
pp
p
morendo
Adagio.
Allegro moderato.
dolente perdendosi
marcato
p
vivo
cre - scen - do

Die 6/8-Schläge sind durch geschmeidiges Abheben der Hand zu markieren.
Marquez les 6 temps de la mesure en jetant la main avec souplesse.
The 6/8 time is to be marked by lifting off the hand very smoothly.

f energico con fuoco

sf

accelerando

Prestissimo.

rf

ritenuto

acceler.

p

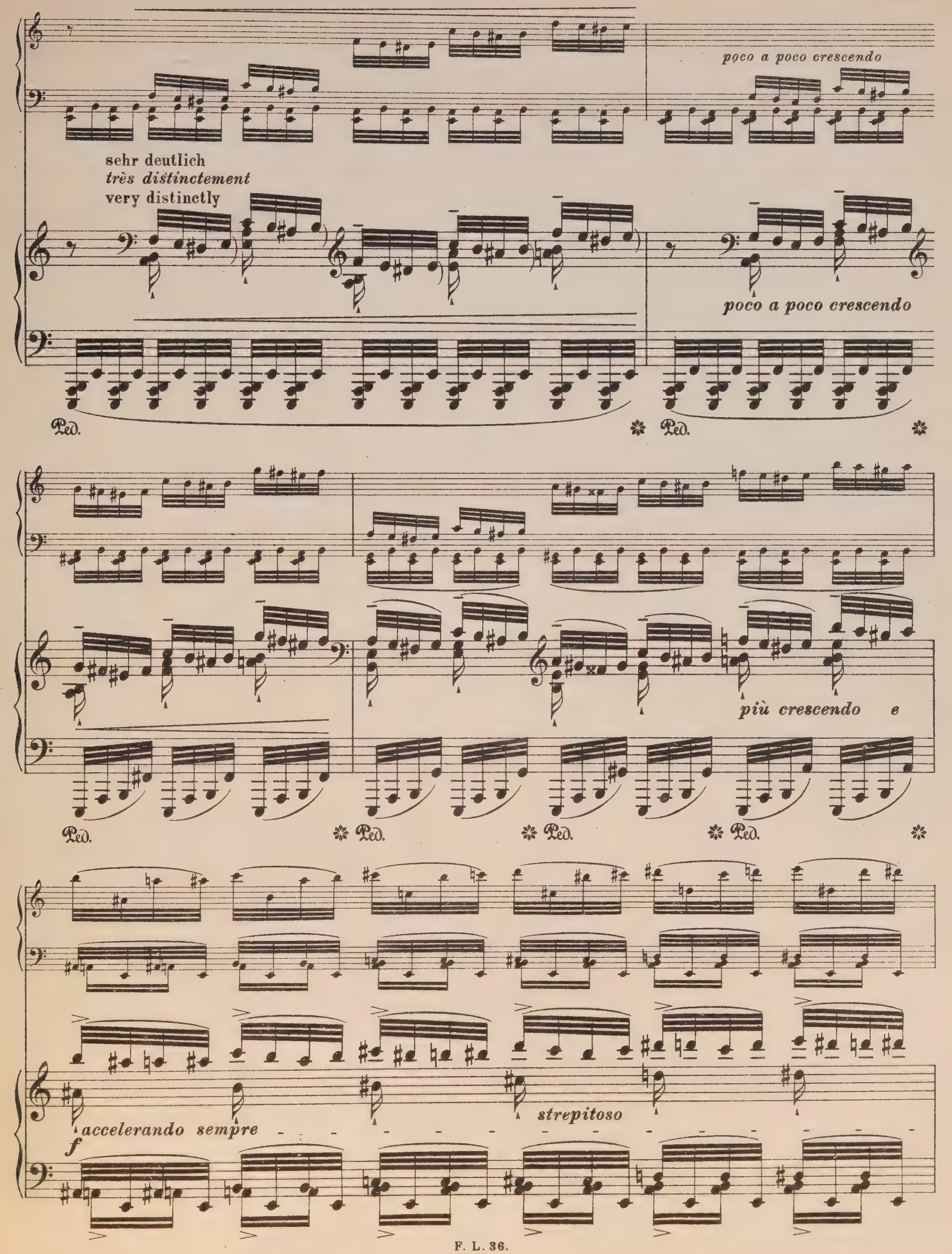
p

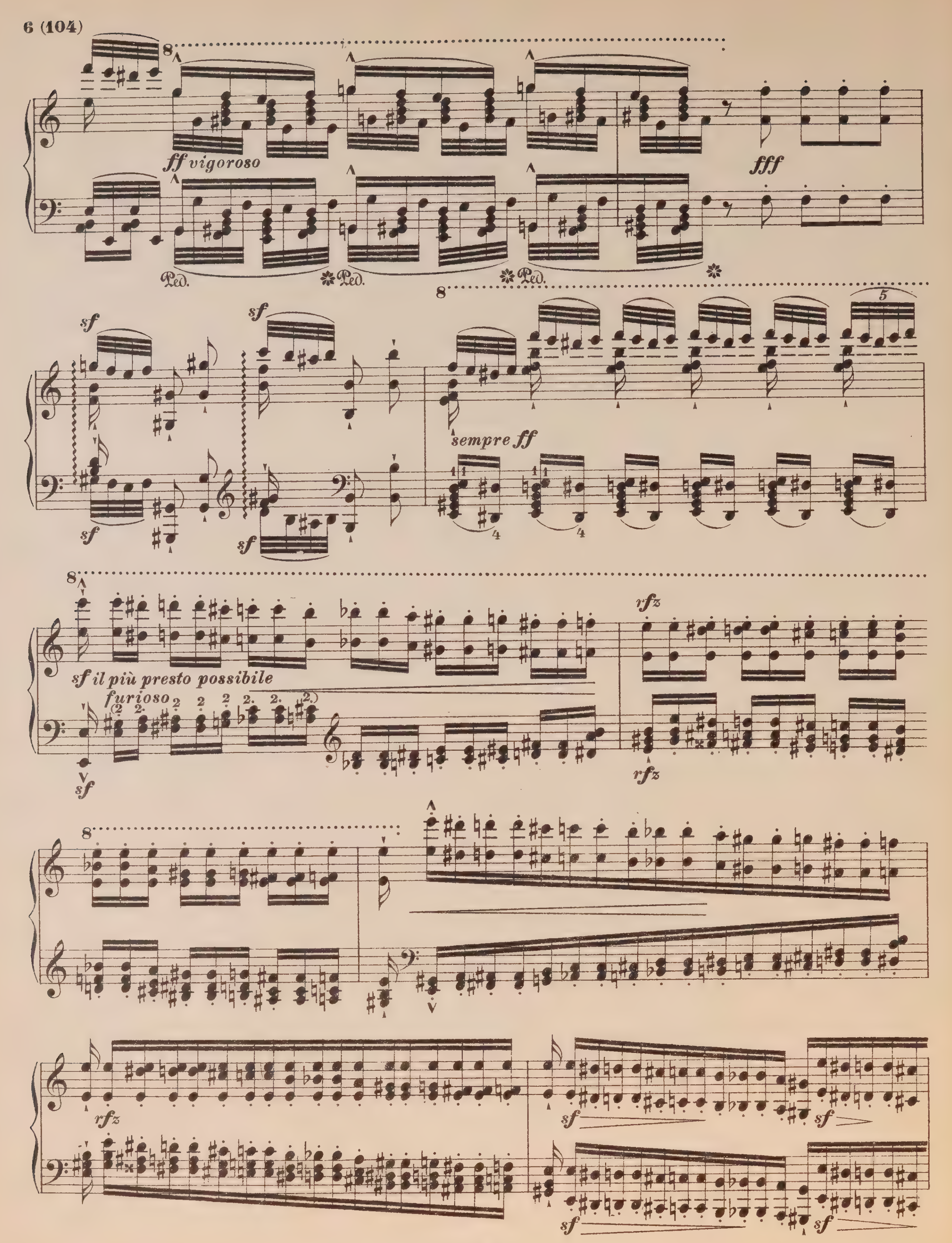
erleichtert
facilité
facilitated

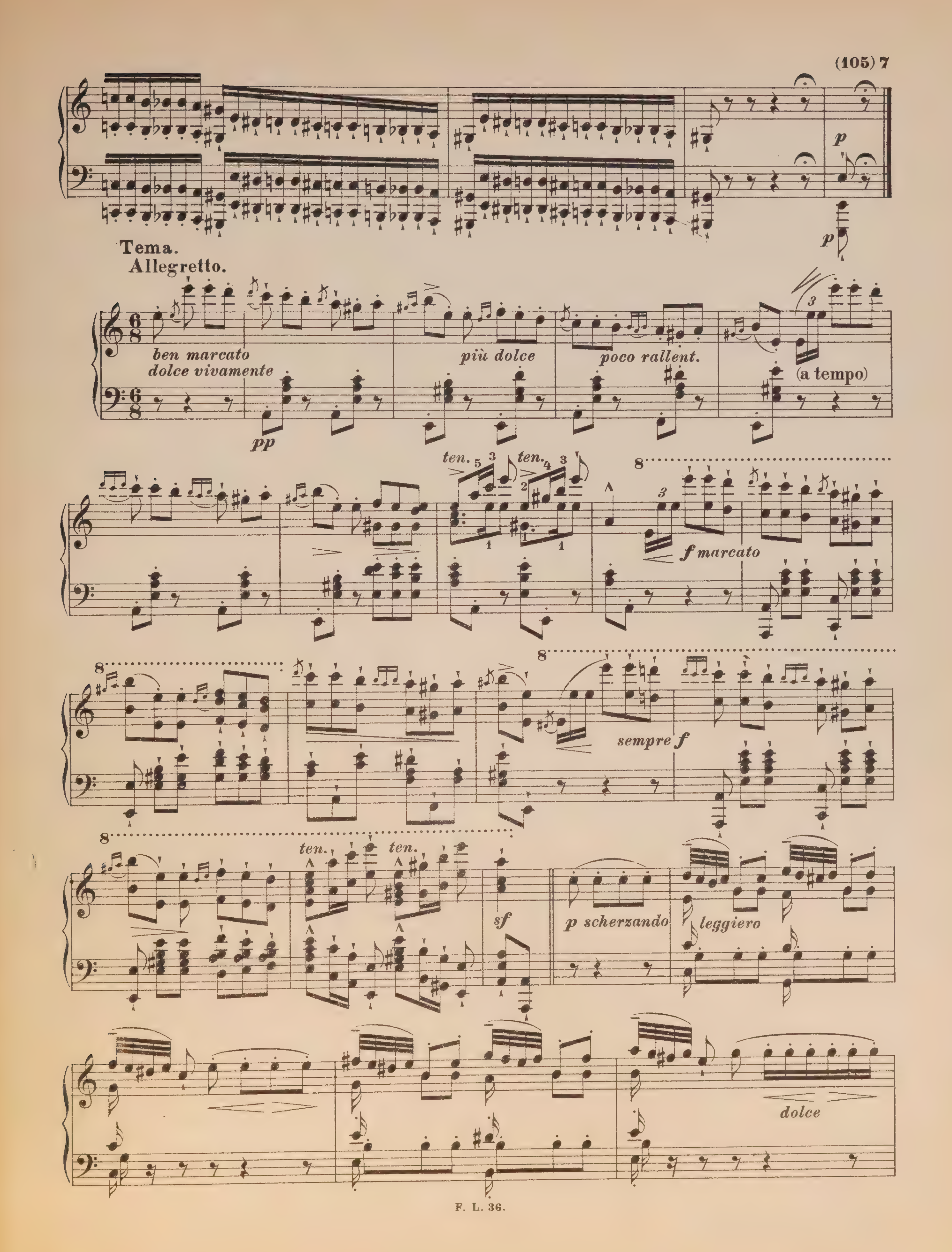
non legato

p leggieramente

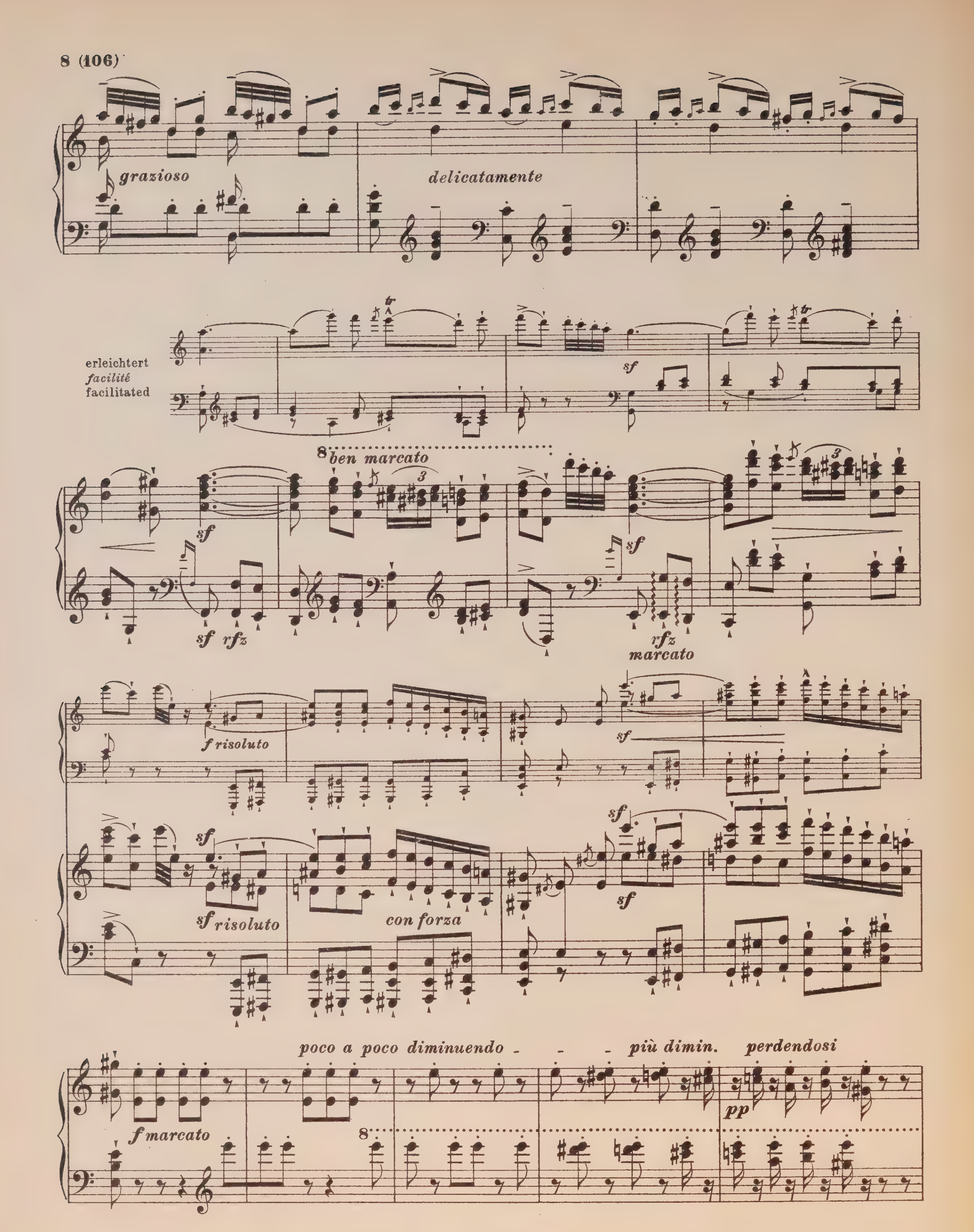
p ma sempre marcato


poco a poco crescendo
sehr deutlich
très distinctement
very distinctly
poco a poco crescendo
Ped.
Ped.
più crescendo e
Ped.
Ped.
Ped.
Ped.
f
accelerando sempre
strepitoso


ff vigoroso
fff
Ped.
Ped.
Ped.
sf
sf
sf
sf
sempre ff
sf il più presto possibile
furioso
sf
rfz
rfz
rfz
sf
sf
sf
sf



Tema.
Allegretto.
ben marcato
dolce vivamente
pp
più dolce
poco rallent.
(a tempo)
ten.
ten.
f marcato
sempre f
ten.
ten.
sf
p scherzando
leggiero
dolce


grazioso
delicatamente
erleichtert
facilité
facilitated
sf
ben marcato
sf
sf rfz
sf
rfz
marcato
f risoluto
sf
sf
sf risoluto
con forza
sf
sf
poco a poco diminuendo - - - più dimin. perdendosi
f marcato
pp

Meno Allegro a piacere.

ppp *dolce quieto teneramente*

8

pp legato

Ped. * Ped. *

Ped. * Ped. * Ped. *

rallentando - - -

Ped. * Ped. *

Tempo Imo

8

morendo

f mordante

sf *sf*

8

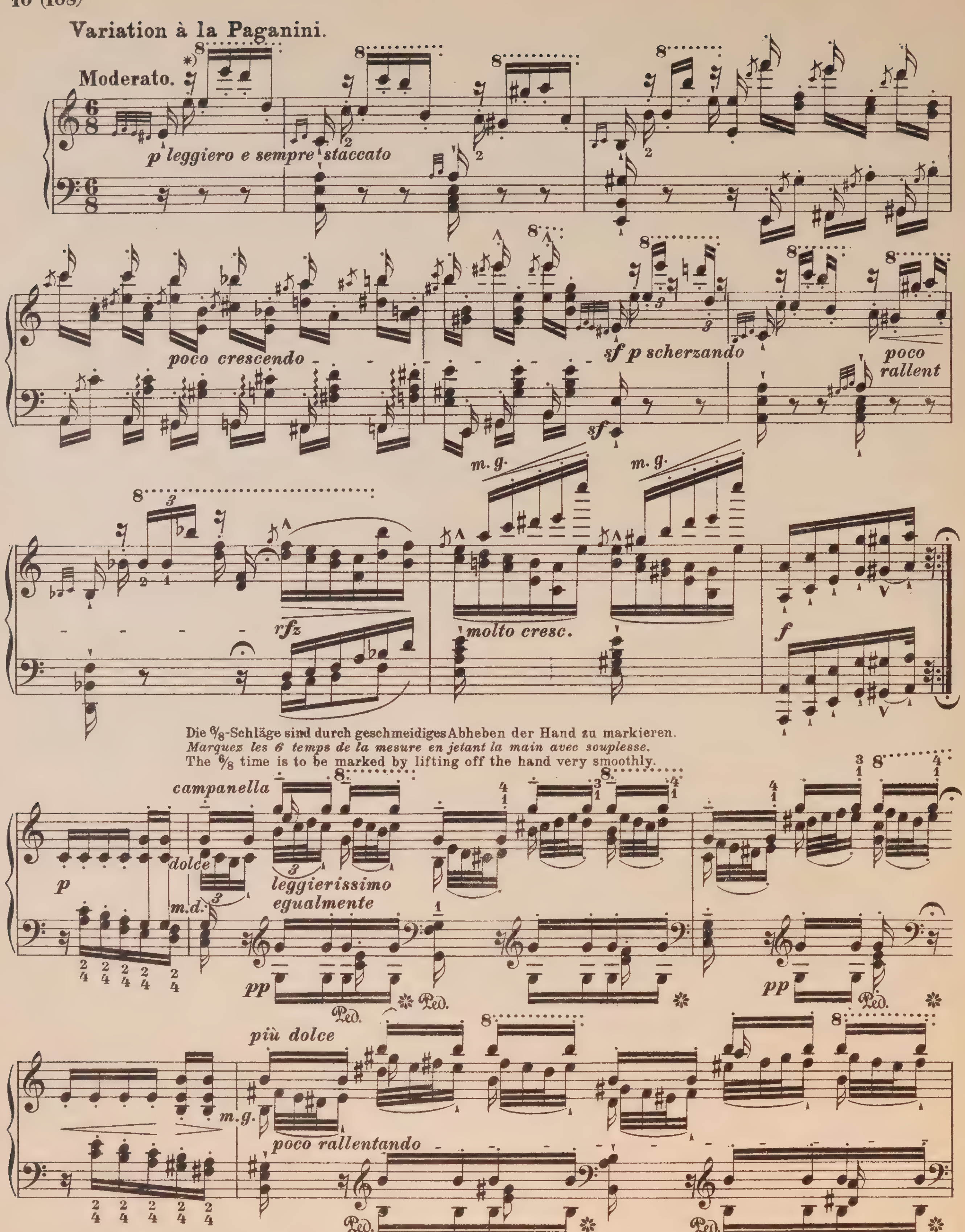
Tutti *ten.*

sf *ff marc.* *ten.* *sf* *sf* *sf*

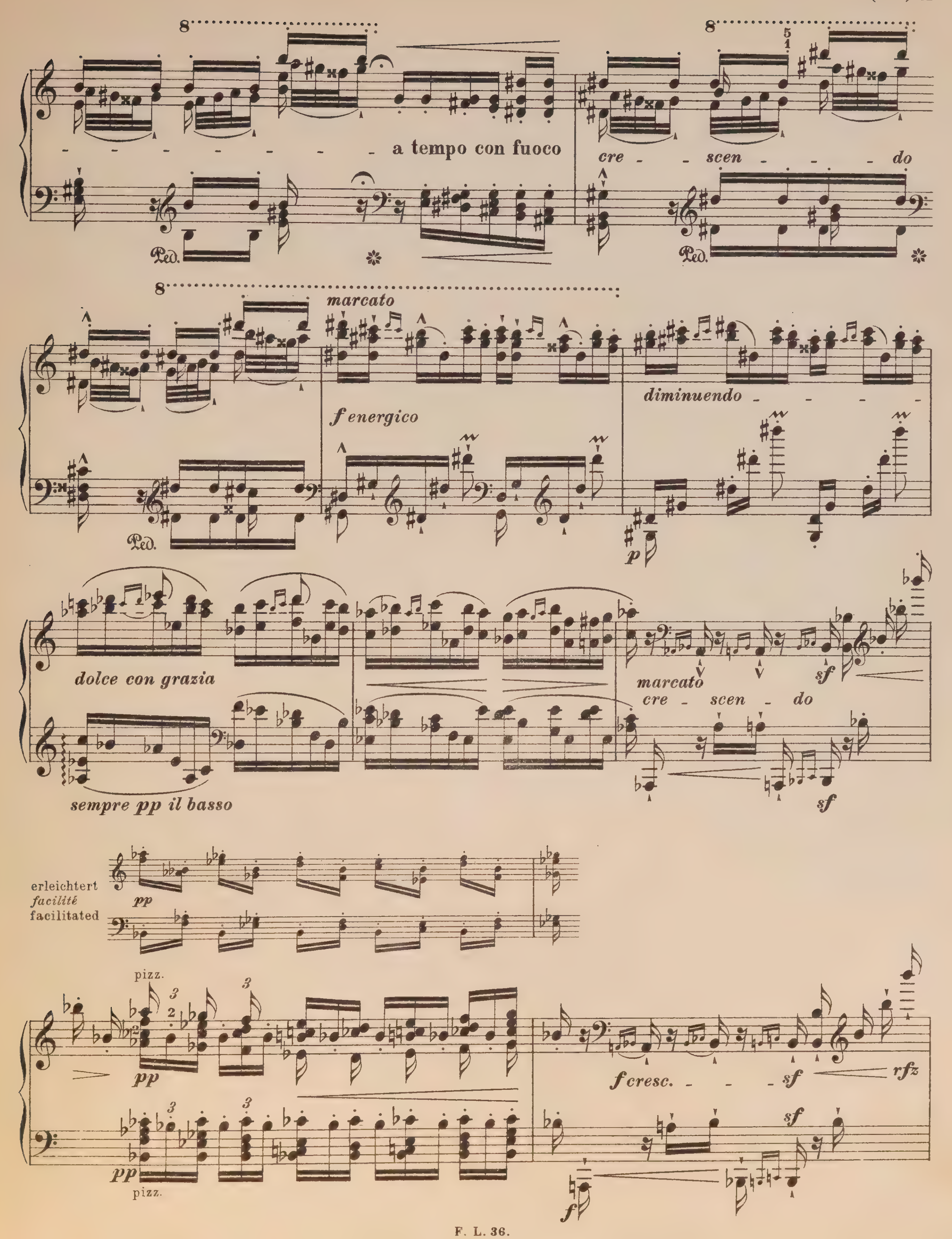
f

sf *sf* *sf*

decrescendo *p* *sempre più p* *pp*



*) Alle Noten mit nach unten gekehrten Stielen müssen von der linken Hand gespielt werden.
Toutes les notes dont les queues sont tournées en bas doivent être faites par la main gauche.
All the notes with the stems turned downward must be played with the left hand.


8
a tempo con fuoco
Ped.
8
5
1
cre - scen - do
Ped.
8
marcato
f energico
Ped.
diminuendo
p
dolce con grazia
sempre pp il basso
marcato
cre - scen - do
sf
sf
erleichtert
facilité
facilitated
pp
pizz.
3
2
3
pp
pizz.
3
3
f cresc.
sf
rfz
sf
f

pizz.

pp

cresc.

pizz.

sf

agitato

espressivo

con passione

molto rfz

cre - - scen - - do

sf

sf

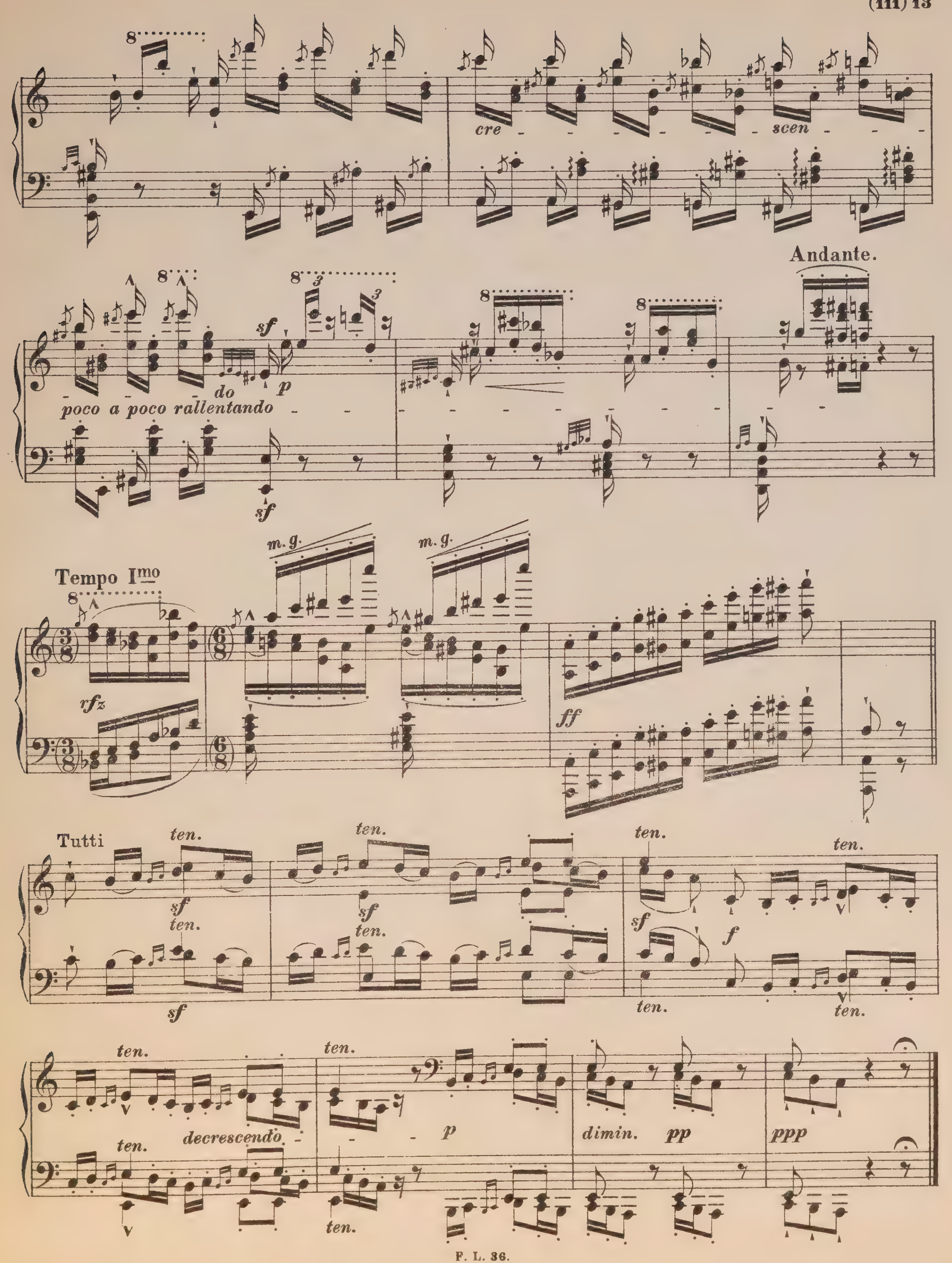
sf

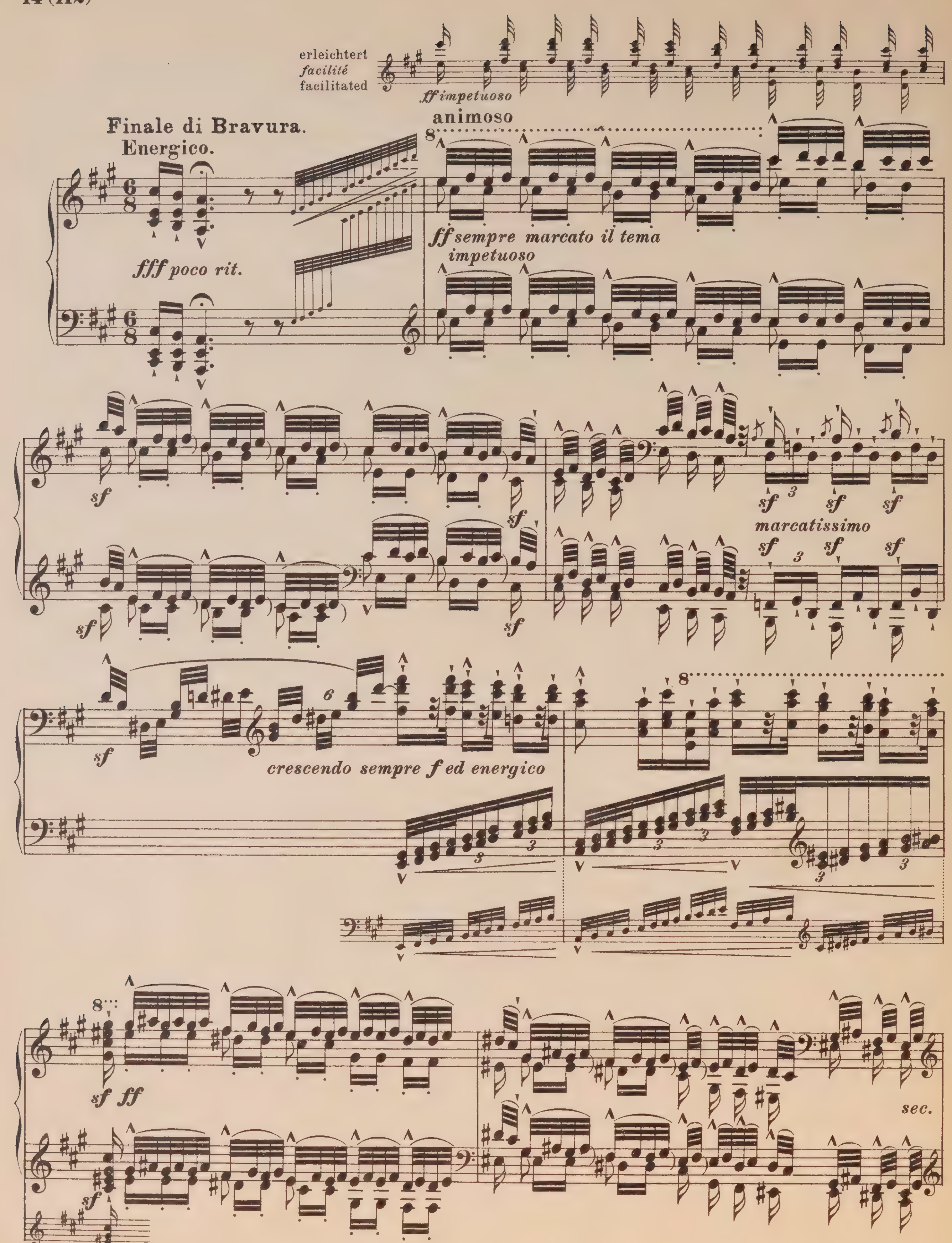
sempre più di fuoco

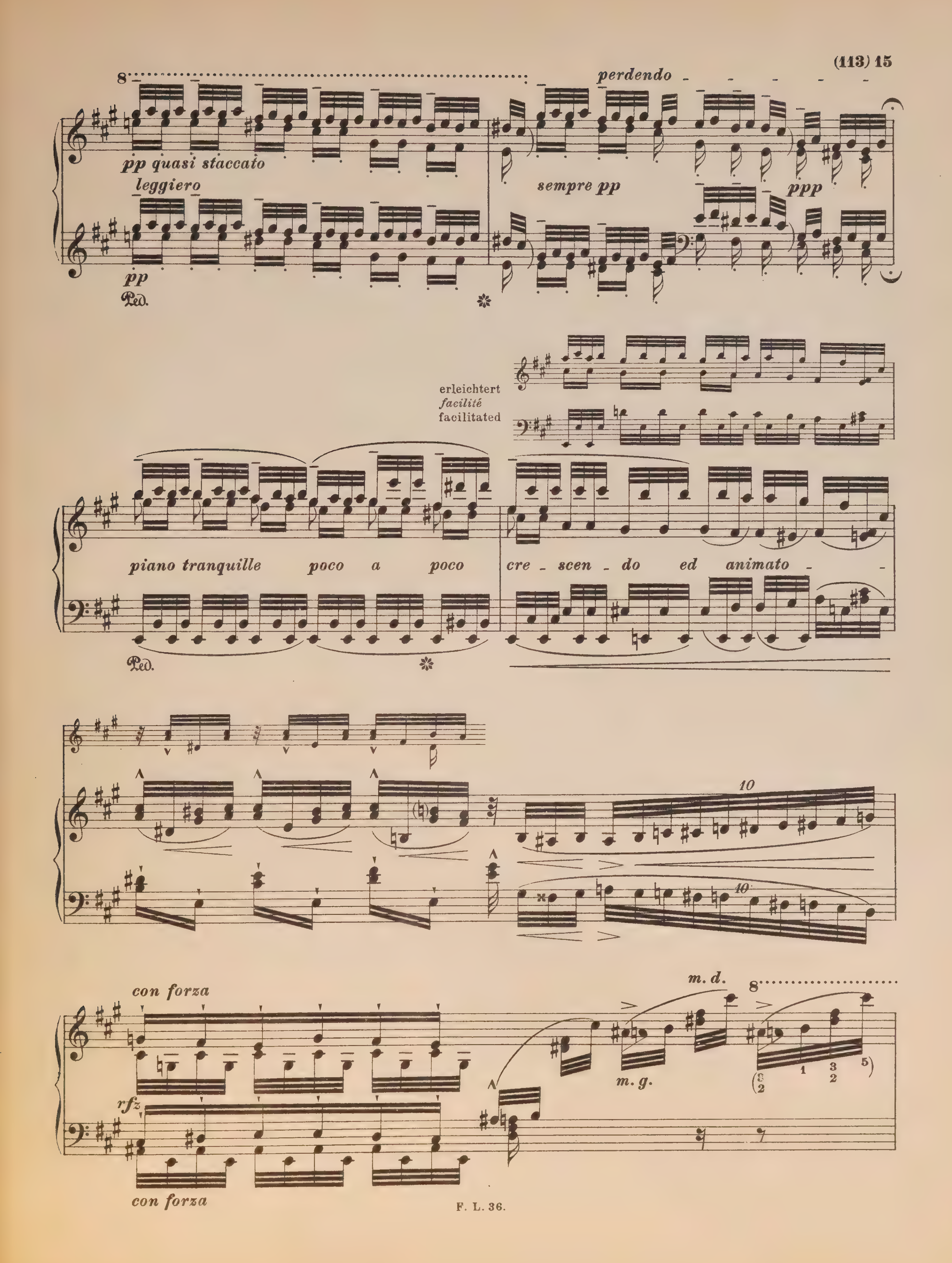
ff

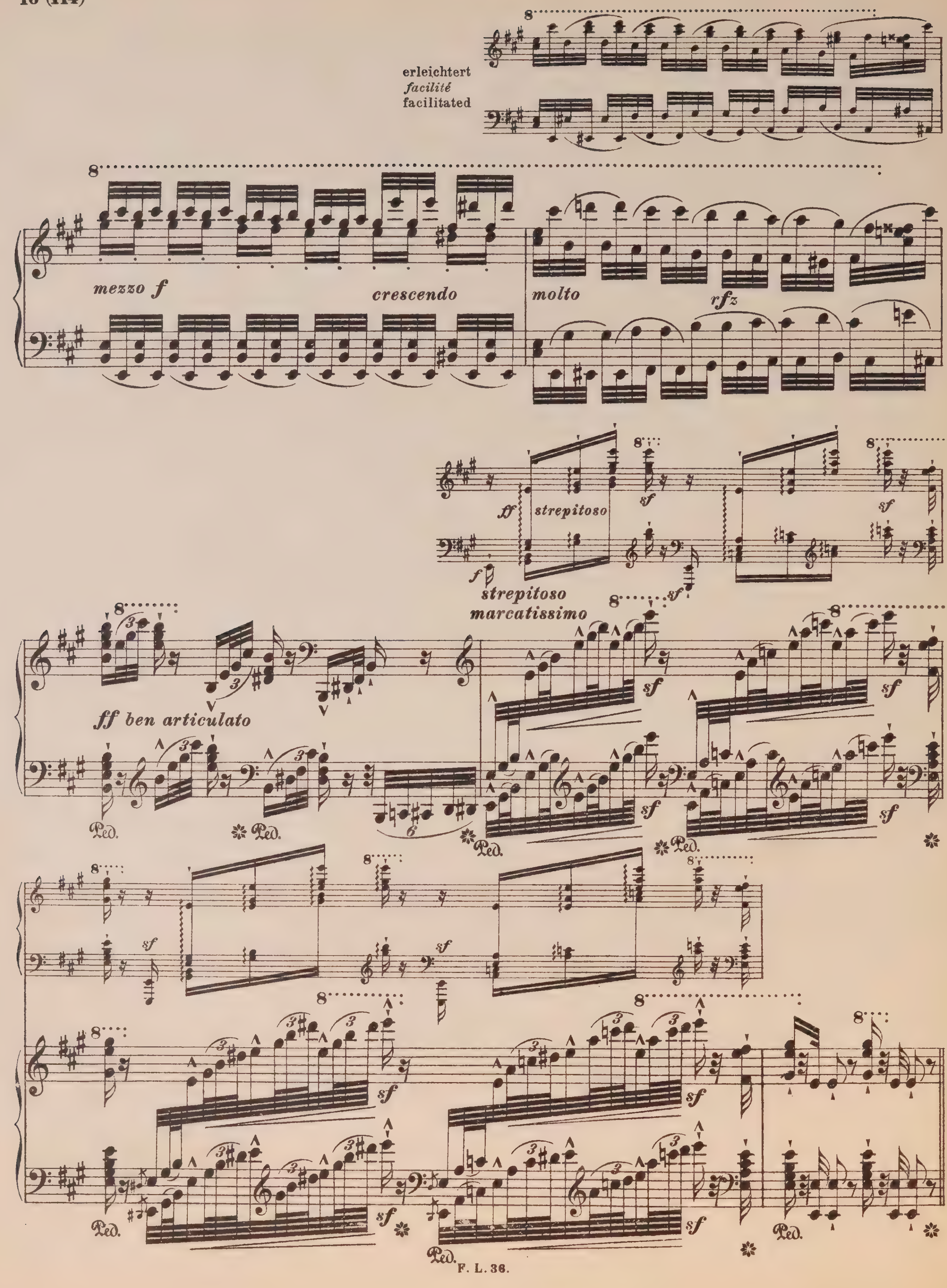
pp

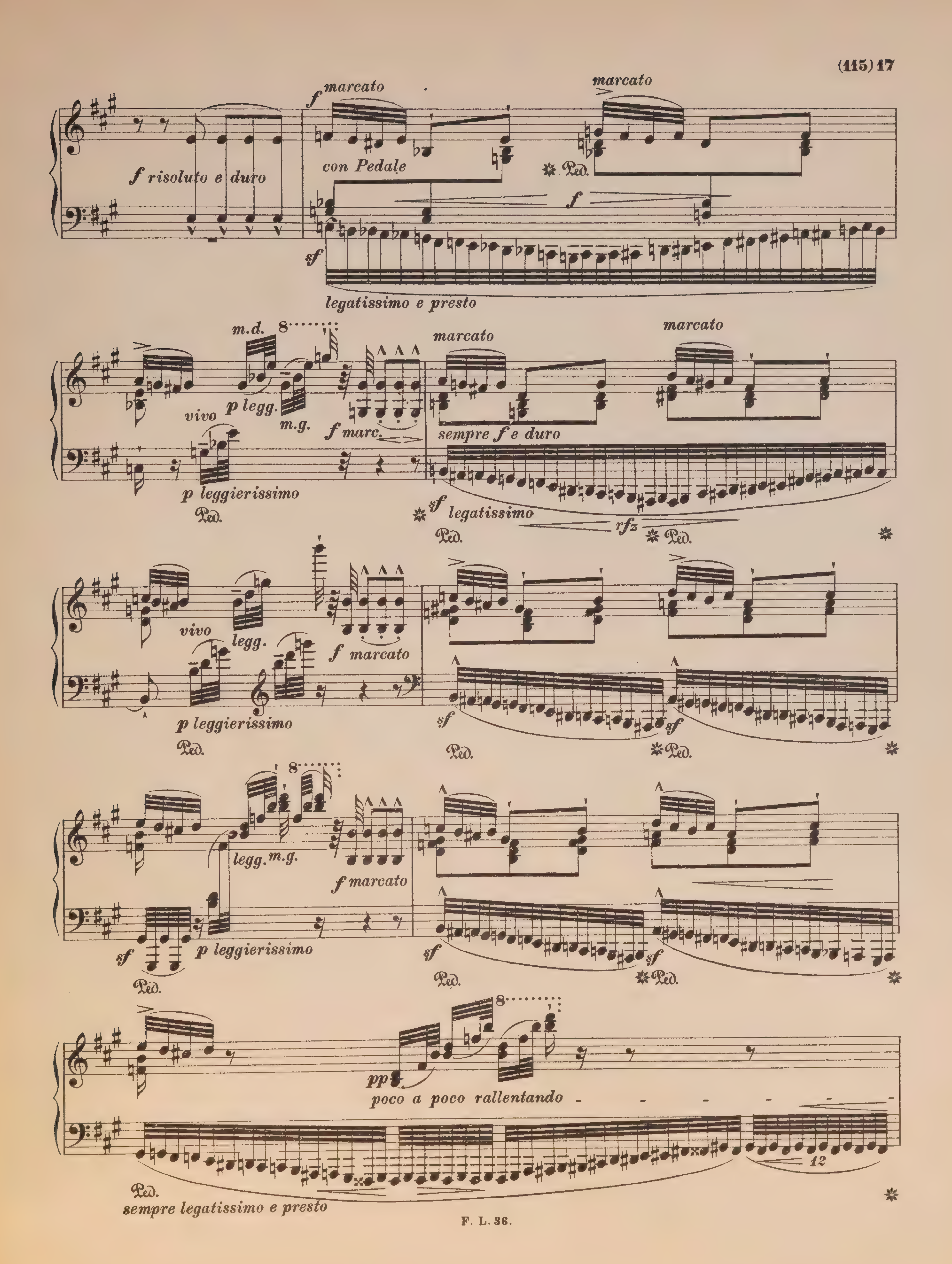
p leggieramente

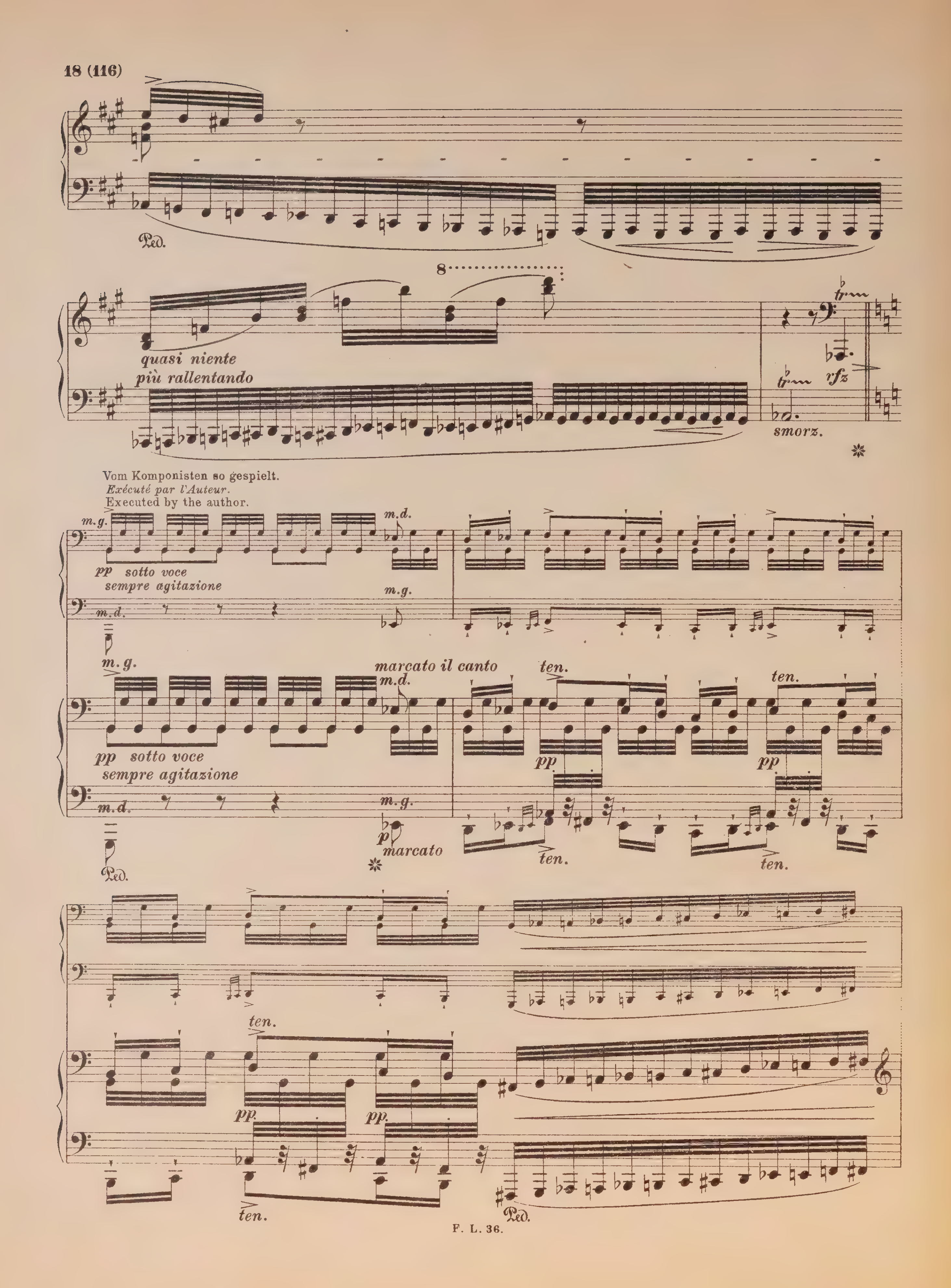

cre - - - - - - - scen - - -
poco a poco rallentando - - -
do
sf
p
sf
Andante.
Tempo Imo
m. g.
m. g.
rfz
ff
Tutti
ten.
sf
ten.
sf
ten.
sf
ten.
ten.
sf
f
ten.
ten.
ten.
ten.
ten.
decrescendo -
ten.
p
dimin.
pp
ppp
ten.


erleichtert
facilité
facilitated
ff impetuoso
Finale di Bravura.
Energico.
animoso
fff poco rit.
ff sempre marcato il tema
impetuoso
sf
marcatissimo
crescendo sempre f ed energico
sf ff
sec.

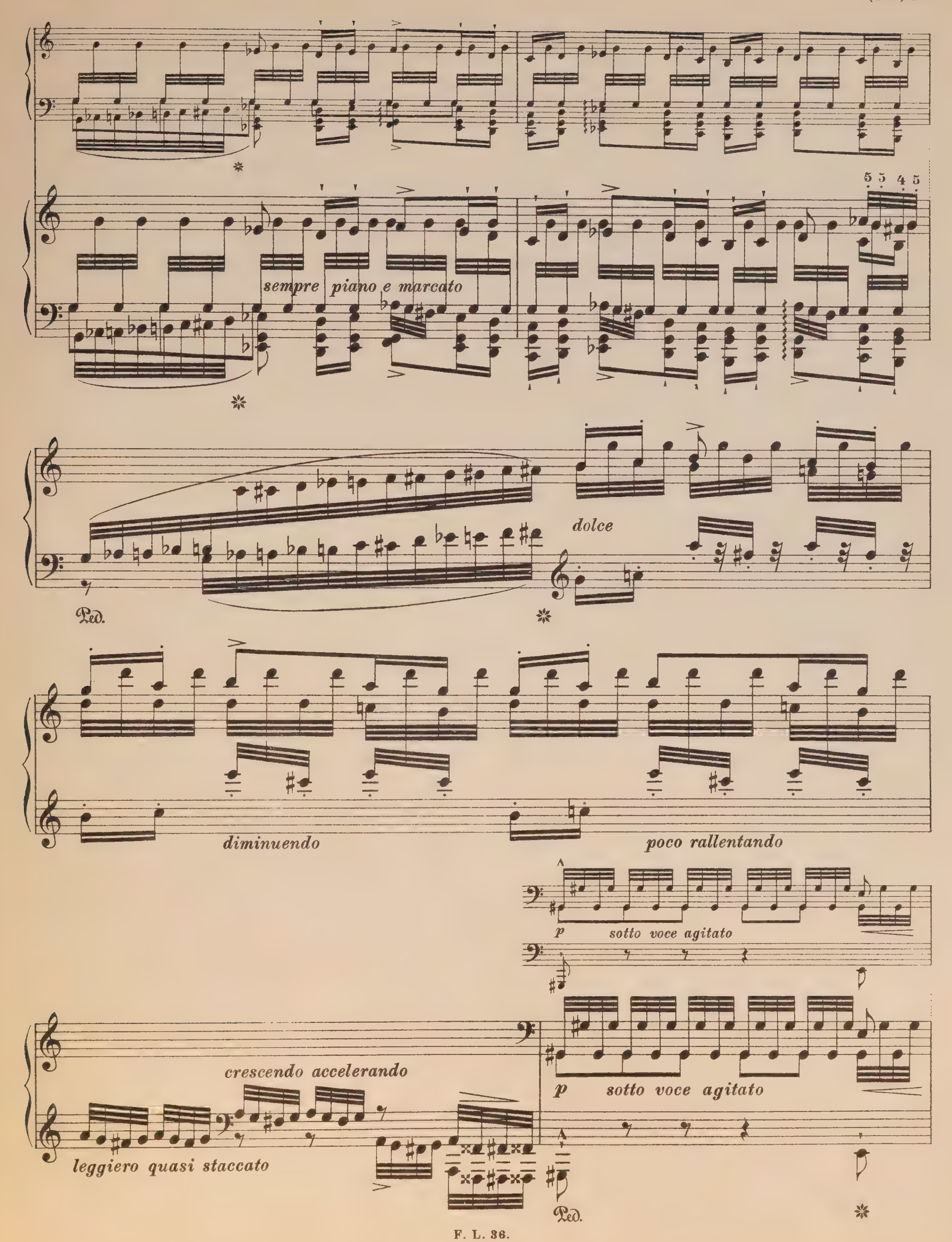

8
perdendo
pp quasi staccato
leggiero
sempre pp
ppp
pp
Ped.
erleichtert
facilité
facilitated
piano tranquille
poco
a
poco
cre - scen - do
ed
animato
Ped.
10
10
con forza
m. d.
8
m. g.
rfz
con forza


erleichtert
facilité
facilitated
mezzo f
crescendo
molto
rfz
ff
strepitoso
sf
f
strepitoso
marcatissimo
ff ben articulato
Ped.
sf

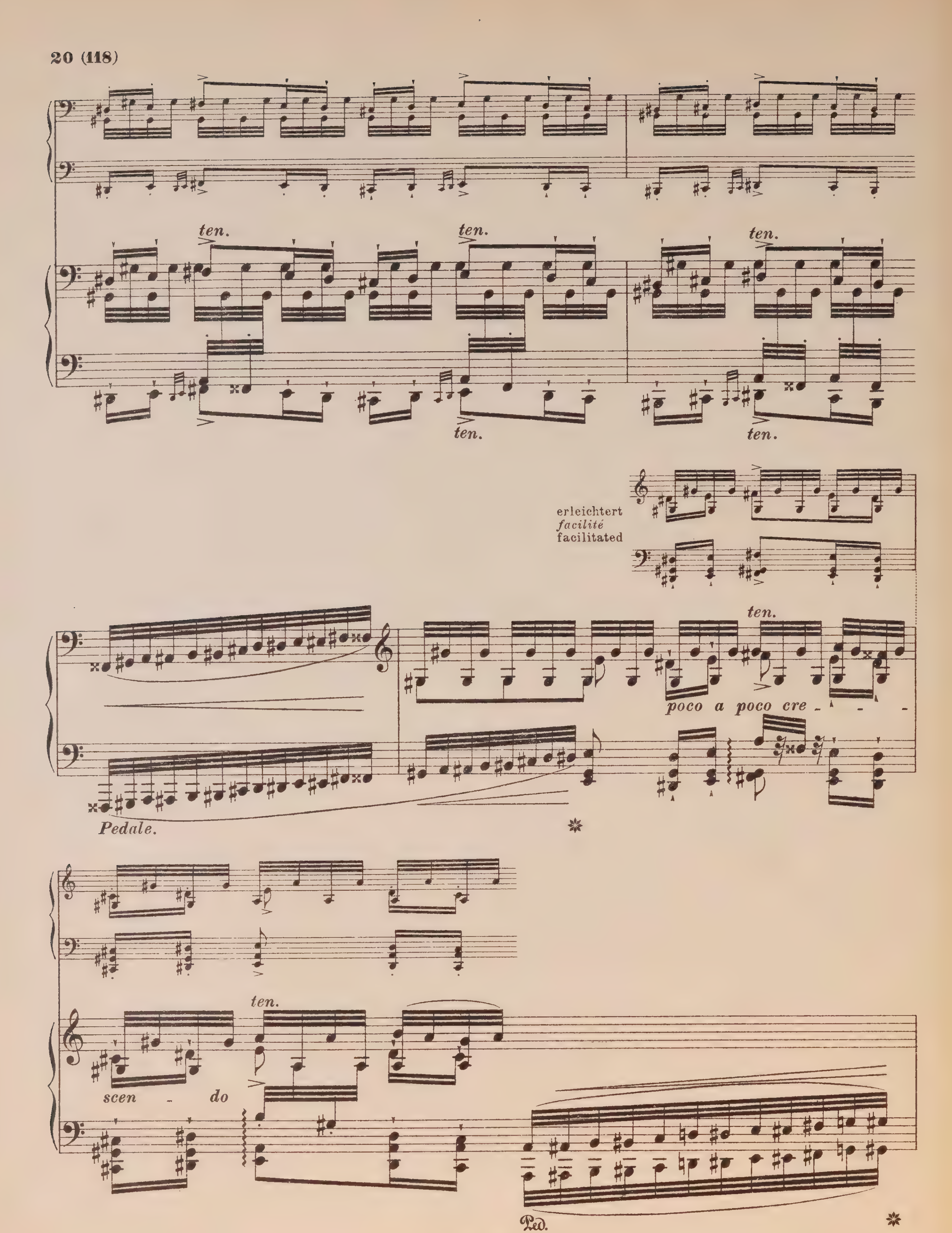

marcato
marcato
f risoluto e duro
con Pedale
sf
legatissimo e presto
m.d.
8
vivo
p legg.
m.g.
f marc.
marcato
marcato
sempre f e duro
p leggierissimo
sf
legatissimo
rfz
vivo
legg.
f marcato
p leggierissimo
sf
8
legg.
m.g.
f marcato
sf
p leggierissimo
sf
sf
8
pp
poco a poco rallentando
12
sempre legatissimo e presto



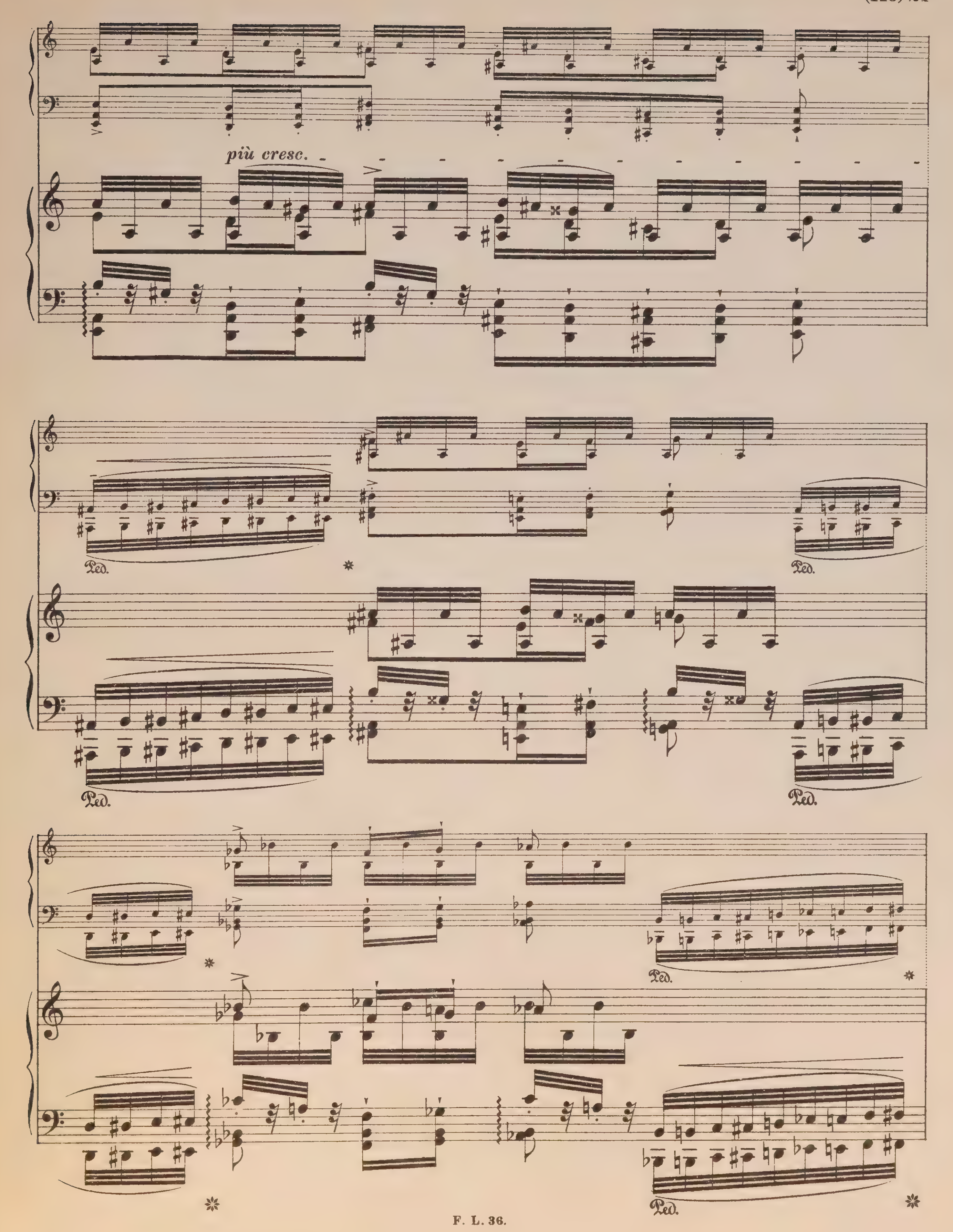
Ped.
8
quasi niente
più rallentando
rfz
smorz.
Vom Komponisten so gespielt.
Exécuté par l'Auteur.
Executed by the author.
m.g.
m.d.
pp sotto voce
sempre agitazione
m.g.
m.d.
marcato il canto
ten.
pp
p
marcato
Ped.

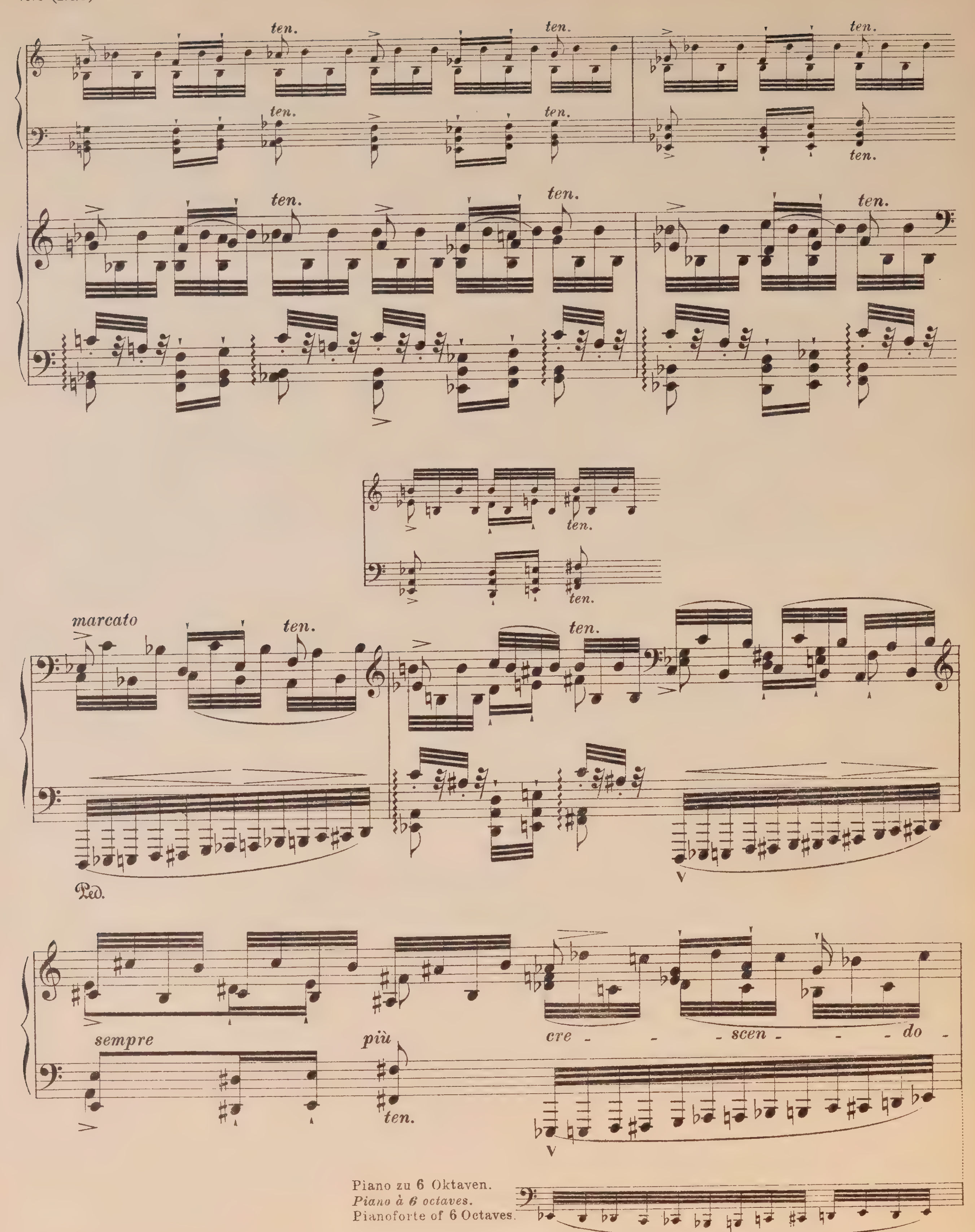


sempre piano e marcato
Ped.
dolce
diminuendo
poco rallentando
p
sotto voce agitato
crescendo accelerando
leggiero quasi staccato
p
sotto voce agitato
Ped.

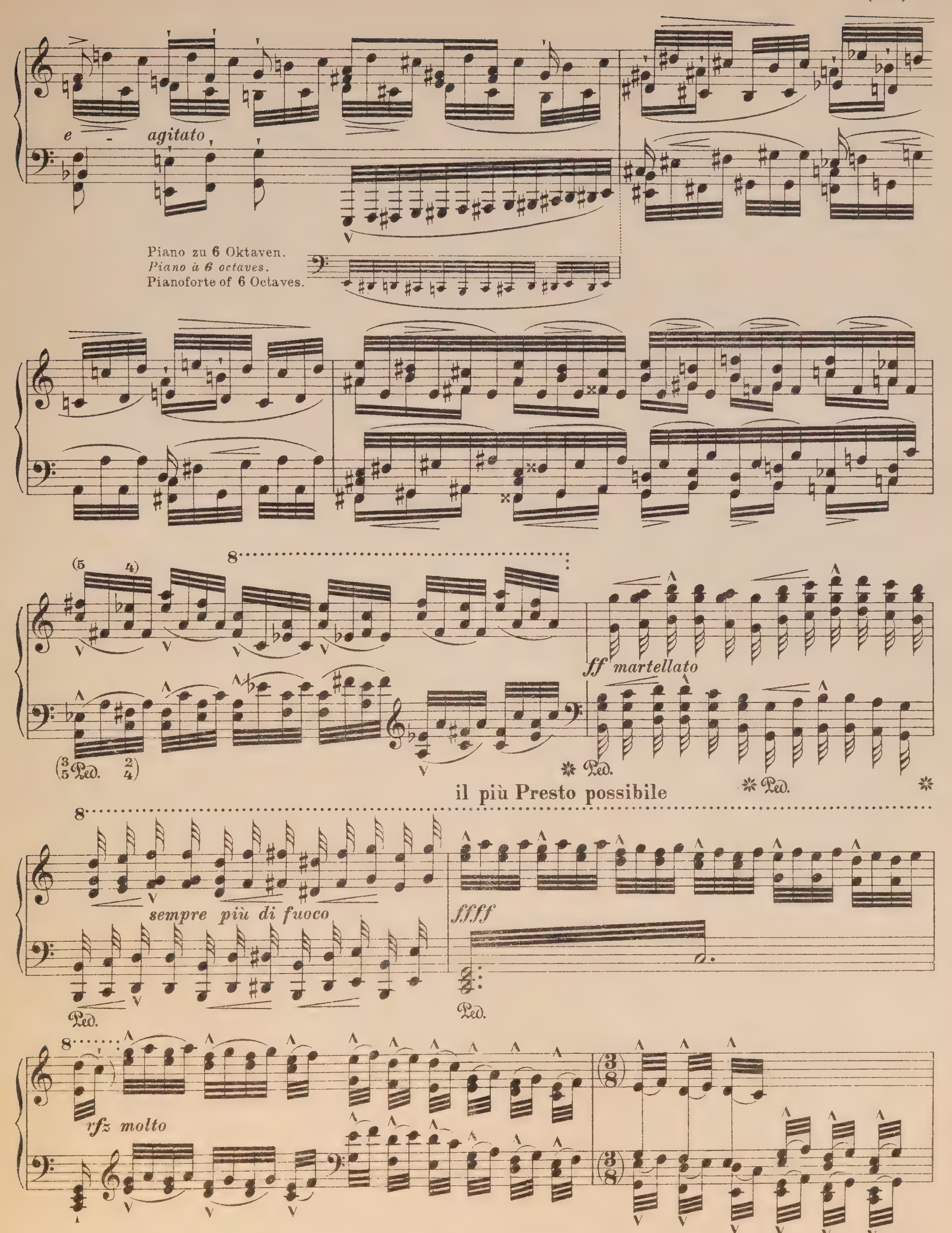


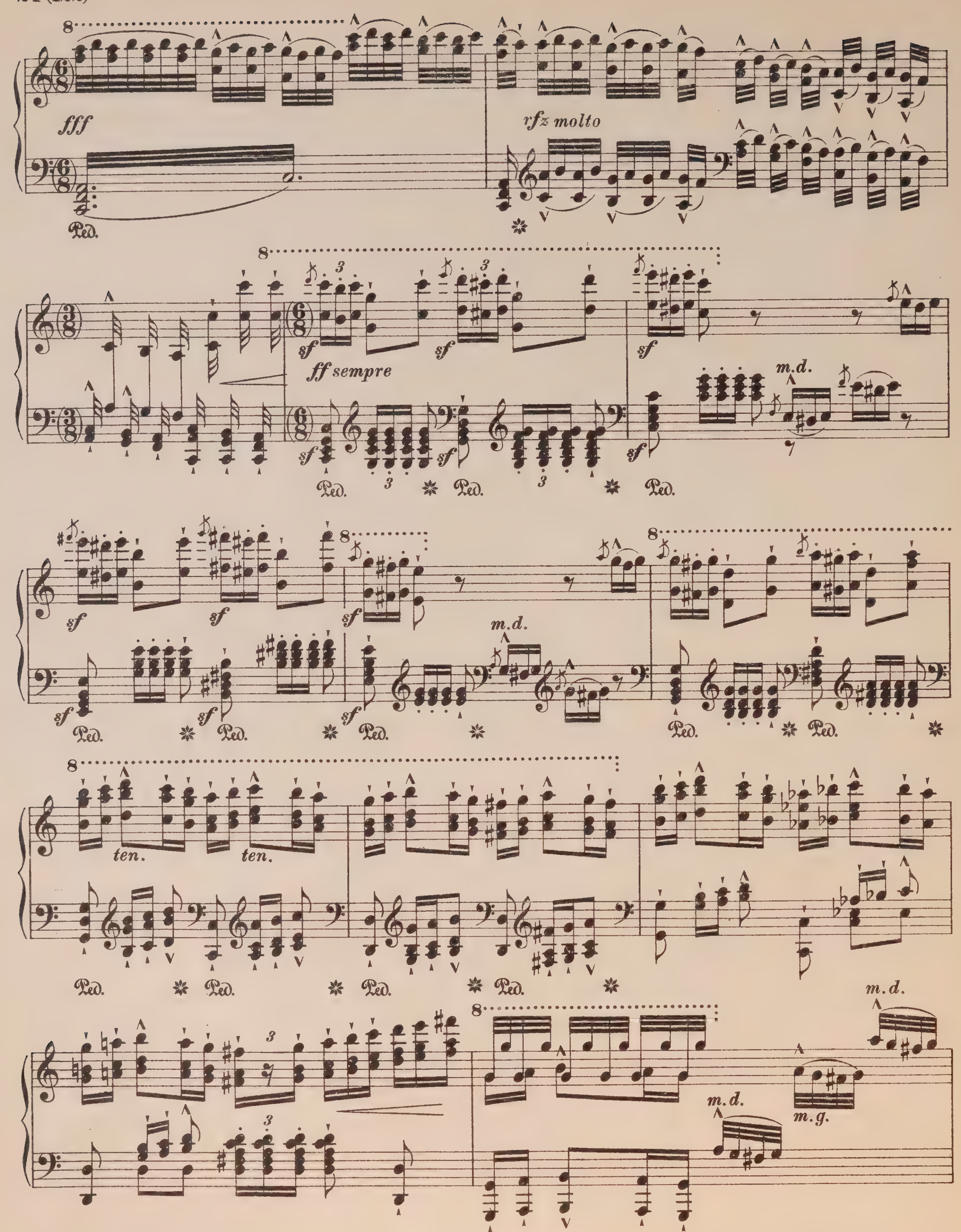
ten.
ten.
ten.
ten.
ten.
erleichtert
facilité
facilitated
Pedale.
ten.
poco a poco cre -
ten.
scen - do
Ped.

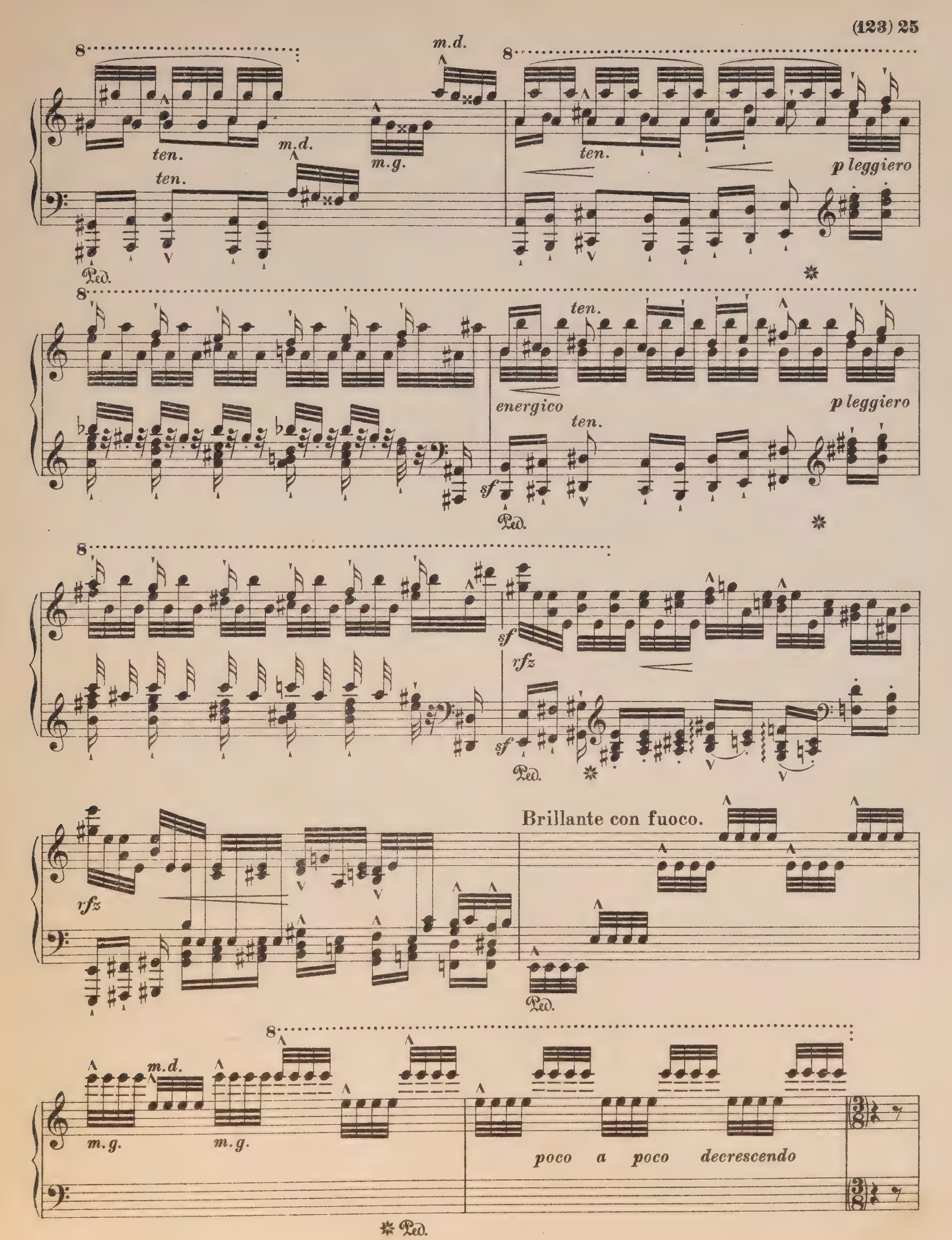

più cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

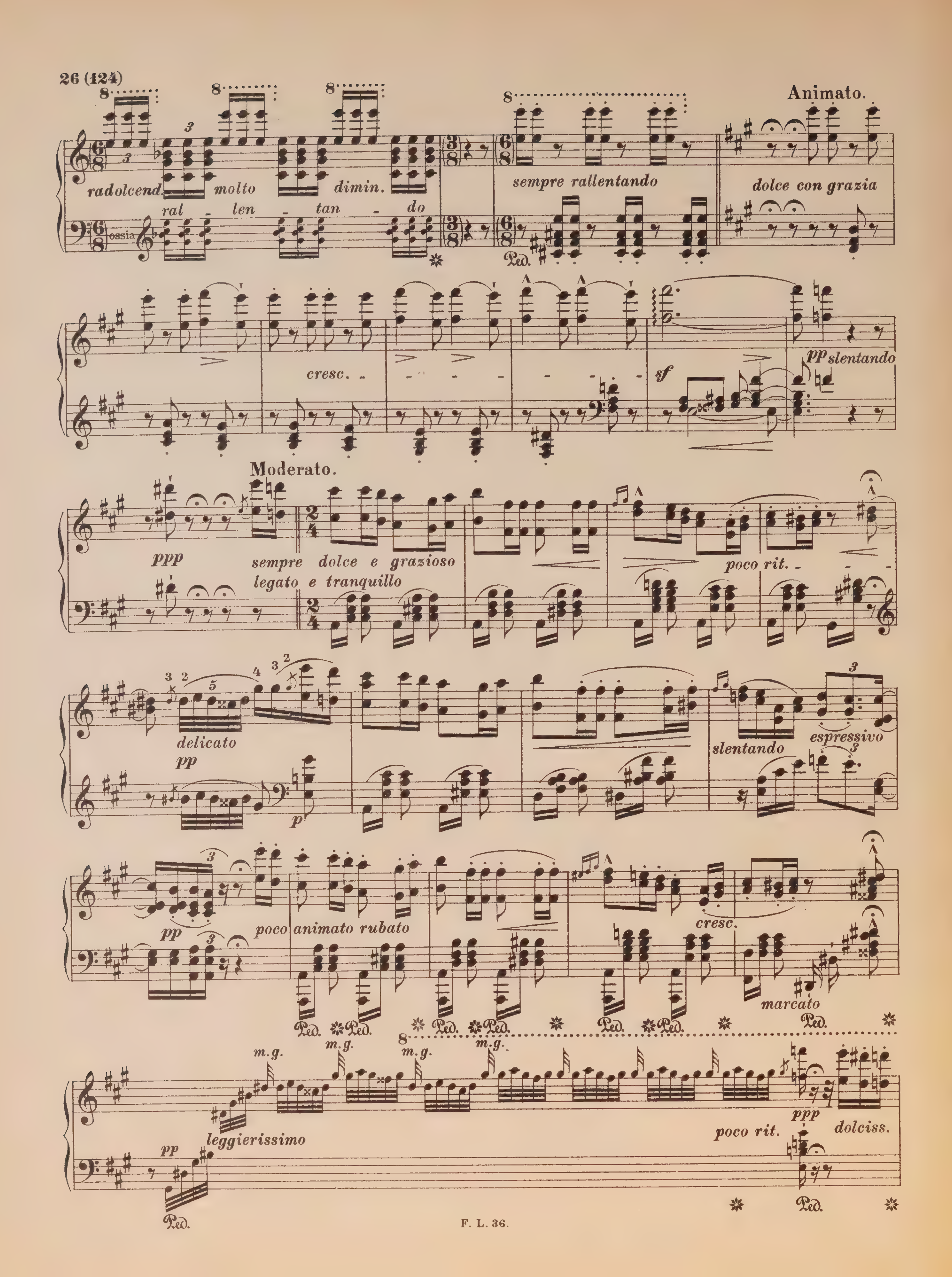


Piano zu 6 Oktaven.
Piano à 6 octaves.
Pianoforte of 6 Octaves.

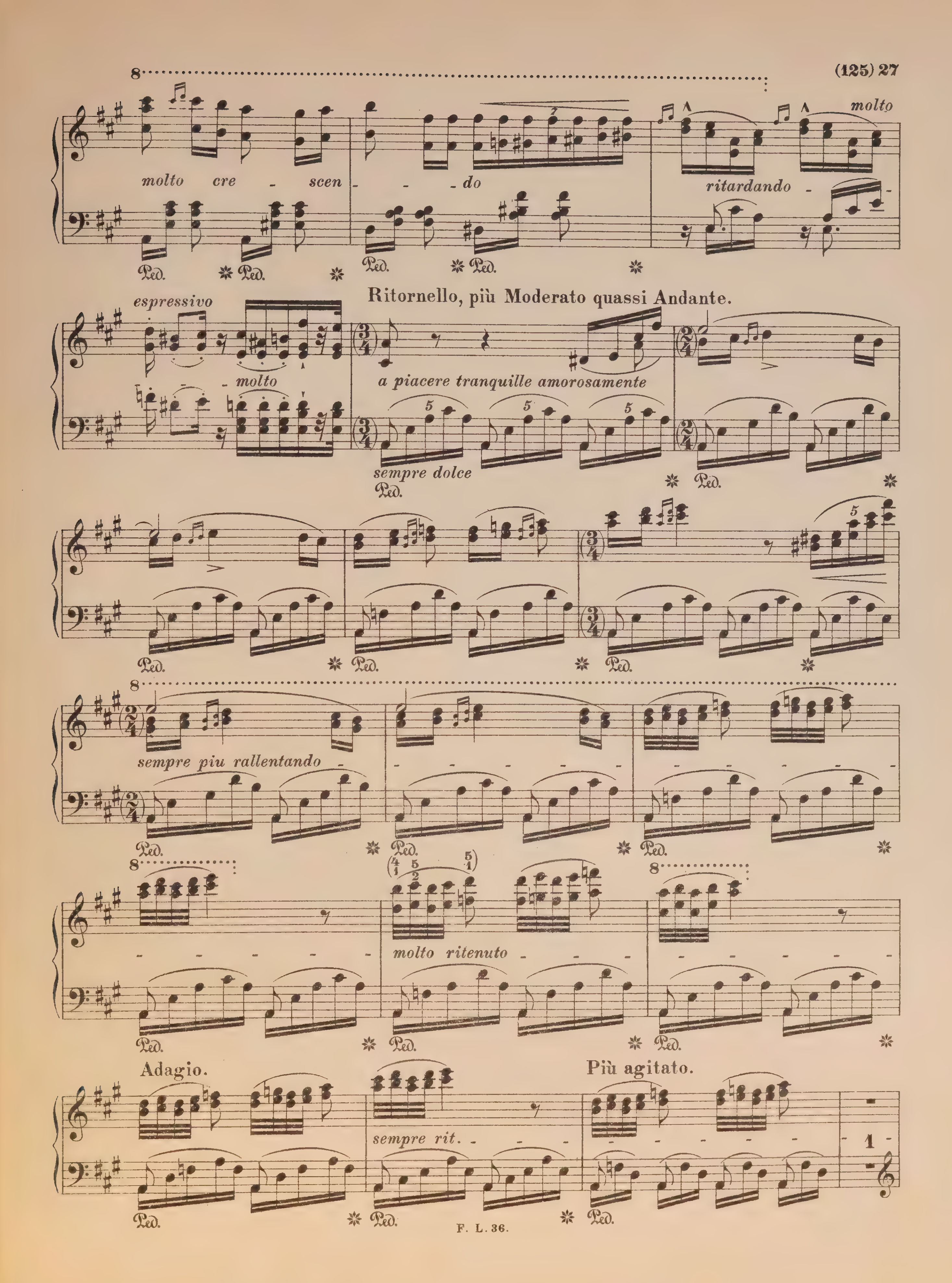

e - agitato
Piano zu 6 Oktaven.
Piano à 6 octaves.
Pianoforte of 6 Octaves.
ff martellato
il più Presto possibile
sempre più di fuoco
ffff
rfz molto

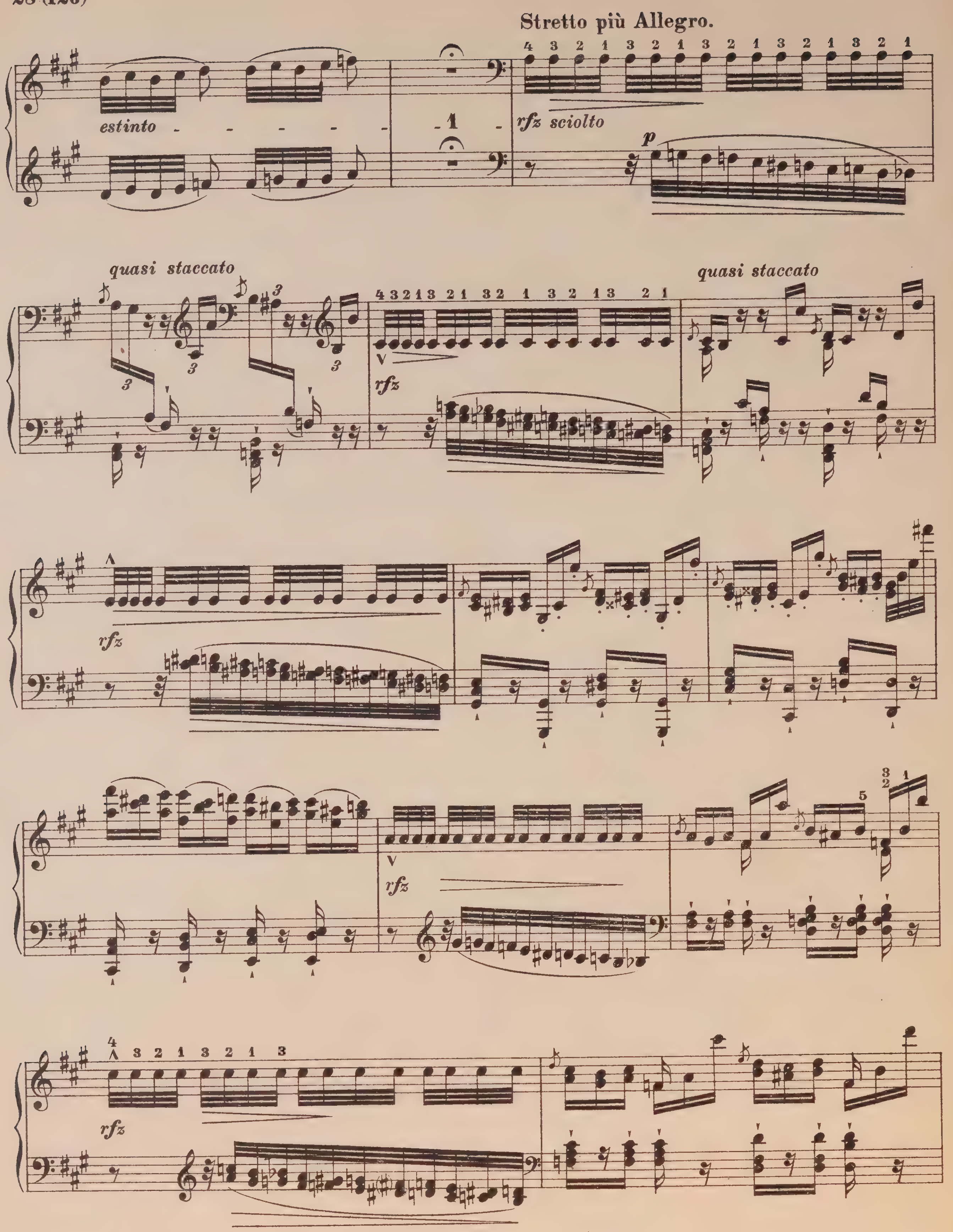

8
fff
Ped.
rfz molto
8
ff sempre
sf
m.d.
8
ten.
m.g.

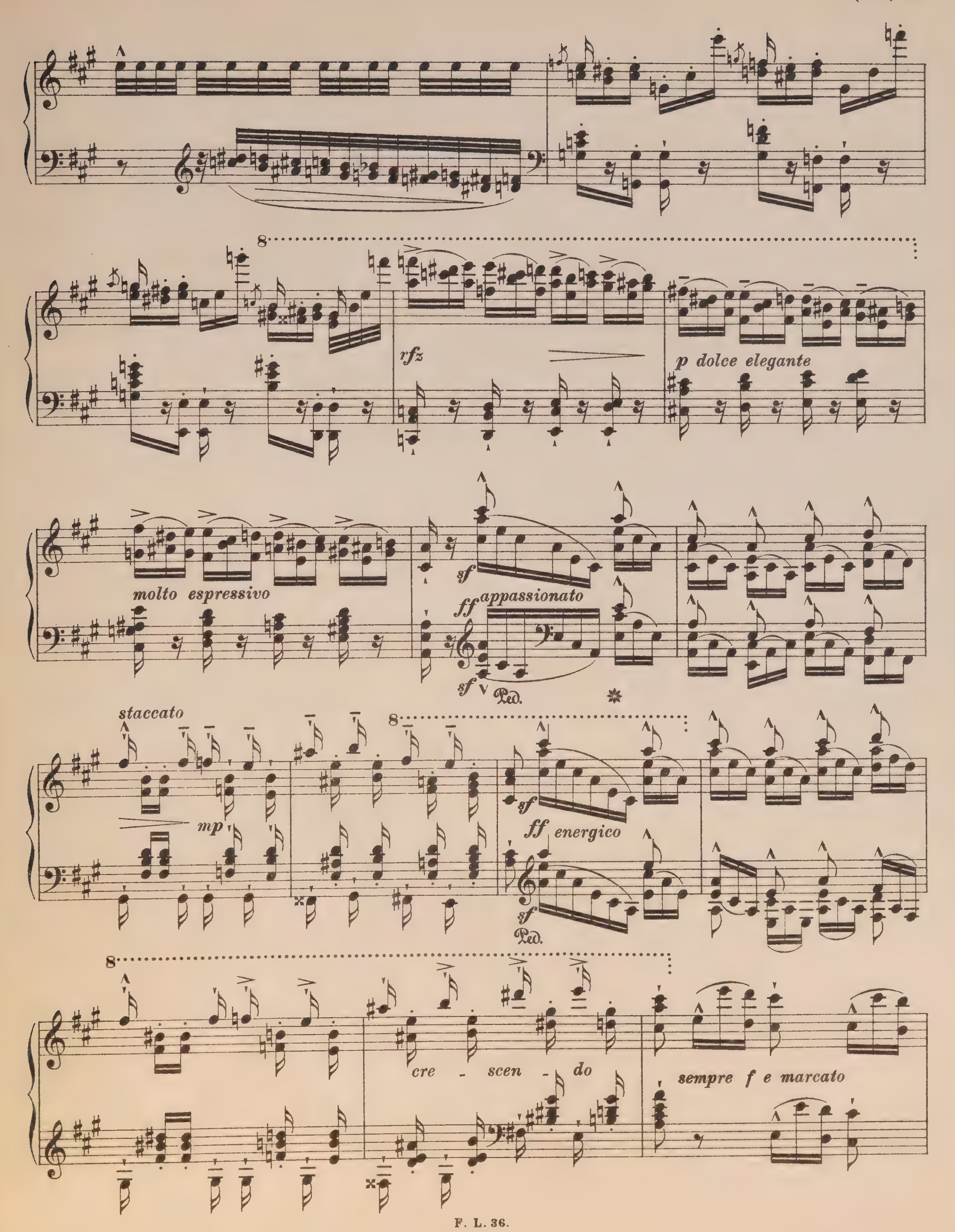

m.d.
ten.
m.g.
p leggiero
Ped.
energico
sf
rfz
Brillante con fuoco.
poco a poco decrescendo

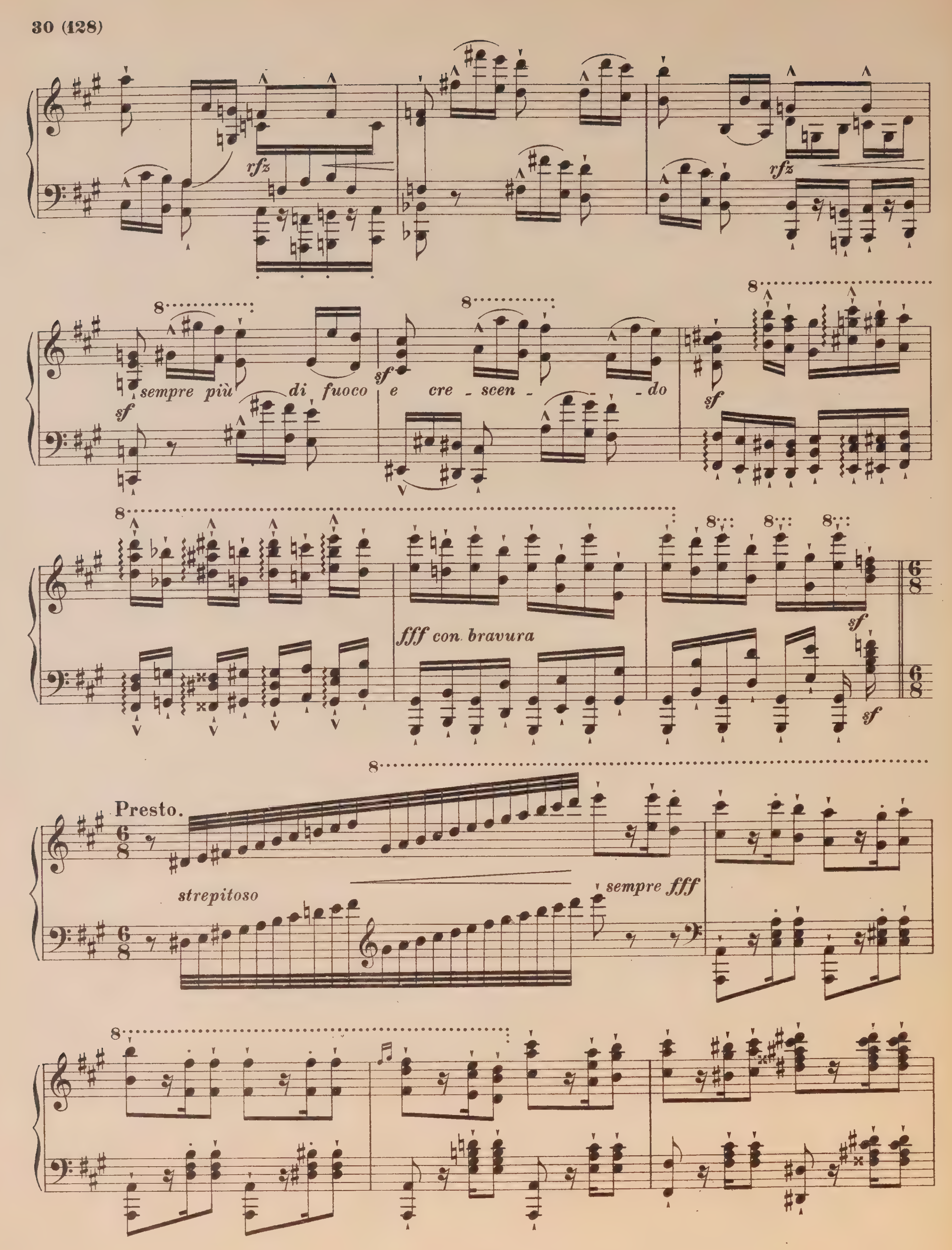


radolcend.
molto
dimin.
ral - len - tan - do
ossia
sempre rallentando
Animato.
dolce con grazia
cresc.
sf
pp slentando
Moderato.
ppp
sempre dolce e grazioso
legato e tranquillo
poco rit.
delicato
pp
p
slentando
espressivo
pp
poco animato rubato
cresc.
marcato
m.g.
leggierissimo
poco rit.
ppp
dolciss.


molto cre - scen - - - do
ritardando - molto
espressivo
molto
Ritornello, più Moderato quassi Andante.
a piacere tranquille amorosamente
sempre dolce
sempre piu rallentando
molto ritenuto
Adagio.
sempre rit.
Più agitato.


Stretto più Allegro.
estinto
rfz sciolto
p
quasi staccato
rfz
quasi staccato
rfz
rfz
rfz


rfz
p dolce elegante
molto espressivo
sf
ff appassionato
sf
Ped.
staccato
mp
sf
ff energico
sf
Ped.
cre - scen - do
sempre f e marcato


rfz
rfz
sempre più di fuoco e cre - scen - - do
sf
sf
sf
fff con bravura
sf
sf
Presto.
strepitoso
sempre fff

sf *sf* *sf* *sf* *sf*

sf *fff* *sf* *fff* *sf* *fff* *fff*

fff *fff*

8

sf *staccatissimo* *sf*





